MAY 2018 ISSUE 19 SOCIALDIALOGUE.ONLINE

Social Dialogue

Free Magazine of The International Association of Schools of Social Work

ARTS & SOCIAL WORK

Safe at Home: A community intervention to address domestic violence through the Arts

Visual Ways of Knowing: Beyond Art Therapy and Towards Social Change

Community Arts and Social Socio Culture: What is in it for Social Work?

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Music and Social Connection: Lessons from the Past to Guide the Future Generation

ISSN: ISSN 2221-352X

ISSUE 19

Social Dialogue is published by The International Association of Schools of Social Work (IASSW). It is the copyright of IASSW and published three times a year and distributed worldwide.

Website: www.socialdialogue.online

ISSN: 2221-352X

From the President

Dear Colleagues,

We are presenting a very exciting volume of Social Dialogue online magazine and I'm sure that it will offer a lot of suggestions to improve our teaching and practice in social work.

The last quarter was marked by several significant activities of IASSW. I would like to highlight the work done by the task force on the ethical guidelines, the preparation for the elections and the Dublin conference, my participation to many different conferences and the important activities related to World Social Work Day .

Also, this year the world Social work day has been celebrated in different parts of the world with many initiatives focusing on the third pillar of the Global Agenda: Working toward environmental and community sustainability.

It is important to underline that this year we have had one more UN headquarters involved.

In Geneva (20/21 March) the two days activities were concentrated on "Social Work and Youth: Towards Inclusive Sustainable Development", in New York (26 March) the initiative was focused on "SDGs, climate change and social work practice."

The organization of the World Social Work day in Bangkok (28 March) on "Promoting Community and Environmental Sustainability Onward" has been important to involve a new UN Headquarter in the world and give more visibility to social work at international level.

In both New York and Bangkok I've had the occasion to participate in meetings with social work teachers of different universities. In New York Lynn Healey organized a symposium on "International Curriculum for All: A Faculty Roundtable Discussion" and Decha Sungakwan in Bangkok took the initiative of signing a memorandum of cooperation between different social actors representing academic and profession organisations.

Looking forward to meeting many of you in Dublin in the next July for the International Conference, all my best wishes

Annamaria Campanini

PRESIDENT:

Prof. Annamaria Campanini, President, International Association of Schools of Social Work (IASSW)

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Printing and logistics sponsor:

Regal Printing Limited

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Phase II,
200 Tai Lin Pai Road,
Kwai Chung Nt
Hong Kong.

Tel: (852)2552 2202

Fax: (852)2552 0700

Web: www.regalprintingltd.com.hk

Producer: IASSW

Rashmi Pandy

Email: hello@iassw-aiets.org

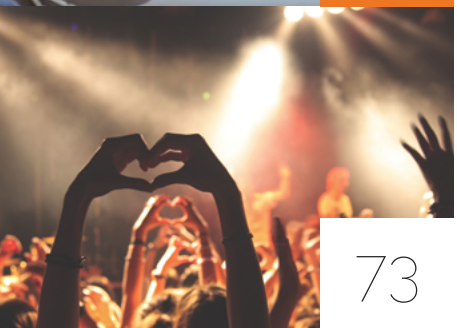
Website: www.iassw-aiets.org

Published by:

IASSW AIETS

The International Association of Schools of Social Work (IASSW)

Website: www.iassw-aiets.org



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EDITOR-IN-CHIEF:

Carolyn Noble, Co-Chair Publications Committee and Executive Editor of Social Dialogue

From the Editor-in-chief

Again, we are pleased to launch the 19th edition of social dialogue with the focus on Art and Social Work. The call for articles resulted in an overwhelming response as you will see from this edition and we are very pleased with the result.

Professor Ephrat Huss from Israel is Guest Editor and along with her colleague Professor Eltje Boss have gathered an impressive array of articles. Through their academic work and research in the use of Art in Social Work as a teaching, engagement practice and research methodology we can see how Art and various forms of creativity such as drama, theatre, photovoice can enhance the work of practitioners and academics who work with vulnerable communities and explore ways to analyse and address the social issues they face in their daily lives. As relatively new approach to practice this edition highlights the many circumstances in which the use of creatively can enhance the well-being of people and communities offering a new approach to practice that engages directly with the very people experiencing problems in their lives. Enjoy!

Professor Ephrat Huss, Chair: Arts in Social Work MA specialisation Ben Gurion University of the Negev

Eltje Bos Professor of Cultural and Social Dynamics, Amsterdam University of Applied Sciences

GUEST EDITORS

Introduction to special edition on Arts in Social Work

Arts have much to contribute to social work theory, practice, teaching and research: Indeed, from the large response we received for the call for this special issue, we learn that art is relevant for service users, as a phenomenological, embodied and culturally embedded method of communication with self and with others. Social art focuses on an ecological gestalt of person-in-context, as compared to psychological theories that understand art as a projective expression of the decontextualized subconscious. Social art is also different from fine arts that create art products disconnected from the creator, and that are in dialogue with discrete fine art discourses. Social art correlates to social work's central epistemology of " person in context" through the compositional tension and interrelationship that art creates between actor and stage, tune and accompaniment, dancer and space, and subject and background.

Art as self- expression enables firstly to excavate, secondly to interpret and thirdly to communicate to others-one's own phenomenological experience of social reality. In Freirean terms, the arts become a way to empower and re-conceptualize the connection between personal identity and society, enhancing social-justice perspectives. In this special edition, Conroy and Power from the US show how to use arts to enhance awareness of social justice issues in their students. Narsai from South Africa, describes using music to create social change. Tascón, from Australia, discusses the transition from art therapy to social change, and Barkai from Israel, describes using arts to promote better work conditions for social workers.

Neurologically, the arts induce prompt perceptual




processing, information gathering, and metabolic arousal that mobilize the organism to plan actions on spatial and temporal levels with the help of past sensory-memory and future imagination. In this special edition, Ganesh Rodrigues and Stalin from India, describe psychosocial arts use in children's foster homes, Malka from Israel, describes how he uses photo-voice to gradually reveal the secret of the lived experience of children of addicted parents and Millirons, Rawdotalk and Moxley from Alaska describe the potential of arts training for children in impoverished neighborhoods.

On a social level then, cultural symbols are the spaces that enable communities to negotiate the tension between homeostasis and change, because symbols are a broad enough base to enable multiple and dynamic interpretations of events. This is demonstrated in the articles about community intervention. For example, Schubert and Grey from Australia describe art use in a community program for the prevention of family violence, Hoeppe from Germany, describes her arts performance as a way of enhancing understanding and integration of new immigrants into the city, Bonnycastle and Heinonen from Canada describe arts as community interventions in disaster rehabilitation, and Ottmann from Australia/Germany theorizes the connection between community arts and social work, while Jensen, from The Netherlands, argues for creativity as having intrinsic as well as economic value.

The shift to arts in research helps to counteract the verbal supremacy of power infused narratives, enabling the participants to co-produce new perspectives and give voice to their silenced experience. Yet for others the focus on arts use in social work evaluation and research is a way to co- produce knowledge. Susan Levey from Scotland, discusses the theoretical connections between social work and arts, Damm, Kaiser Salomon and Schneider from Germany, describe using theatre and film to research social issues, Akhtar from England, utilizes stories of social workers to learn about their work and to change their image in social media and Drolet, Fulton and Prakash from Ireland, describe use of arts in social work education.

In teaching, arts enable the creation of multi-literal and experiential training and supervision opportunities, helping to foster different ways of knowing through 'disrupting' automatic thinking. Arts create a more embodied knowledge and a space to include emotions in social work knowledge that enables self- care post trauma. This focus on arts in social work education is well represented in this special issue. McGuire from Canada describes how arts can be used to install critical thinking, while Hafford-Letchfield, Leonard and Coachman from England, utilize arts to enhance emotional learning. Similarly, Wallengren and Lynch from Holland, and Safodien, from South Africa, describe using photo-voice to empower social workers in social work education to raise critical consciousness. Riggs from Australia describes her methods of using arts as self-care for social workers working in post- disaster areas while Kuehnel, from Germany describes using music to provide social work skills.

The articles in this special edition all demonstrate how social workers have utilized arts in their practice, teaching, and research, providing clear methodologies and most importantly a theoretical understanding of social- versus psychological or fine art- that emerges inherently from social work practice. These examples describe how and also why to use photo-voice, outsider art, community arts, arts-based research, arts as self-care, arts as a critical space, arts as community building and arts in teaching and supervision and show together a diverse set of arts uses that create a robust method for social work that is theoretically connected to the aims of social work.

This continues the current turn towards arts in social work conferences, special interest groups, and theoretical literature as showcased in our and others' publications and in Huss & Boss upcoming edited book on arts in social work (Routledge, 2018). All those involved in this issue are very excited by the huge response to this special edition and hope that this special issue will help canonize, theorize, teach, and inspire social workers to embrace their own and their client's creativity as a recourse in social work in different international contexts. A special thank you to Carolyn Noble, Editor-in-Chief, for her endless patience, optimism, advice and hard work in helping compile this special issue on Arts and Social Work.


Leanne Schubert, Casual Senior Research Assistant, The Univeristy of Newcastle, Australia

Mel Gray, Professor of Social Work, The University of Newcastle, Australia

Safe at Home

A community intervention to address domestic violence through the Arts

Bringing creativity to the advocacy table means providing community members, who might not ordinarily engage in such activities, with opportunities for direct participation. We understand creativity as 'the ingenious, imaginative and proficient application of what is already known' (Rapoport, 1968, p. 143). To advocate creatively means extending our practice and thinking in imaginative ways. Tuner (2000) identified a tenuous link between creativity and empowerment, suggesting a reciprocal relationship in which to 'be creative [is] to actively pursue empowerment; those who are empowered engage in creativity' (p. 11). In this sense, advocating creatively might be viewed as enhancing our practice by 'simultaneously committing to the tradition of empowerment' (Turner, 2000, p. 11). Within social work practice, it has been said that creativity: increases tolerance of conflict, ambiguity, anxiety, and disorder; encourages intellectual openness and receptivity to new information and ideas; stimulates divergent and convergent thinking; and promotes competency, flexibility, imagination, and insight (Rapoport, 1968; Ringel, 2004; Siporin, 1988; Turner, 1999).

These views are consistent with contemporary literature on creativity (see, for example, Bohm, 2004; Csikszentmihalyi, 1997), where the locus of creativity has shifted from the creative genius to the normal individual (Gunaratnam, 2009). Thus, everyone has the capacity to be creative. Combining advocacy with creativity stimulates and enables practitioners and lay people alike to respond to complex problems via novel and imaginative solutions (Turner, 1999; Ringel, 2004). We choose to advocate in creative rather than non-creative ways because we are interested in the relationship between social work and art. We are intrigued by how creative and artful approaches engage others to facilitate social change. In general, creative methods of advocacy are diverse and can be applied in any number of circumstances – such is the nature of innovative thinking and acting. The Safe at Home project, conducted across the Cessnock Local Government Area (LGA) in Australia between 2007 and 2011, had an explicit agenda of raising community awareness about domestic and family violence. It advocated for the idea that everyone has the right to be 'safe at home'. We used the term creative interventions to describe the work of Safe at Home and recognised creative advocacy as embedded within the awareness-raising agenda. The project aimed to develop, test, implement, and evaluate a creative social (advocacy) intervention that would highlight and raise awareness of domestic and family violence across the whole community. Its goal was to advocate for safety at home for all families in three low socio-economic communities working in partnership initiated by an anti-violence network (the Network).

Using art is a common strategy for raising awareness about domestic and family violence. Two routes led us to advocate creatively about this issue – a long practice history in the area where the project was conducted, and a shared interest in the potential of combining art and social work to achieve social change. The three-year Safe at Home intervention program comprised eight interrelated components and five major artworks, two community events, and an exhibition of work at various sites. There had been no Australian studies examining this kind of intervention and our desire to build a bridge between research and practice and develop an evidence base for this kind of work led to the project as part of a doctoral study (Schubert, 2012). This collaborative project actively involved participants in decision making about its design and development, and the implementation of the art-making processes (Schubert, 2011a, 2011b).

Potential creative advocacy strategies explored included: a T-Shirt campaign; a wall painting, mural or

Art for the park

mosaic; a community garden; a poster and coaster campaign; a tea towel campaign; an advertising campaign on cereal boxes; community exhibitions; billboards; a dramatic performance; bookmarks; a playground installation; and body cutouts with pre-schoolers and their parents. The empirical aspect of the project comprised a community-wide survey exploring attitudes toward domestic and family violence from which emerged five clear, anti-violence messages:

1. **Domestic violence IS a crime.**
2. **Domestic and family violence. STOP I don't like it!**
3. **Everyone has the right to feel safe, especially at home.**
4. **A happy home = A safe home.**
5. **Domestic violence affects neighbours too.**

All of the artworks and awareness-raising objects were created through a series of collaborative workshops and events with different parent and children. Art for the Park engaged local residents in generating ideas through conversations, painting, drawing, video, photography, a sausage sizzle, and a reptile show promoting safe homes for pets.

The cutout project (Domestic and Family Violence – STOP! I don't like it) create a work that would symbolically advocated for the safety of children

Top: The cutout project with a local playgroup. Bottom: The cutout project at a local housing estate health promotion activity day.

who were victims of domestic and family violence. Working first with preschool and later older children, parents traced their child's body onto medium-density fibreboards and painted them with their children and their parents. Off site, the figures were cut out with a jigsaw, finished with a black outline, and clear sealed in cutouts displayed at the local library.

The posters and coasters campaign involved twelve weekly workshops at a local family support service, where a group of local women created collages, developed the text, and selected images to be used for two sets of posters and coasters displayed in local hotels and clubs.

A series of community exhibitions of works produced during the course of the project were held. Three mosaics were constructed: Respect was a wall mosaic that began at Art for the Park and was displaced at The Cottage, along with a Hopscotch mosaic in the surrounding space, where the younger children played. Snakes and Ladders was the largest mosaic, and comprised children's drawings on the violence they had seen (Schubert, 2011a, 2011b). These diverse creative activities advocated for being safe at home.

A small post-intervention survey evaluated the awareness-raising success of these creative interventions though the response rate was low. One respondent shared that it was nice to see domestic violence been brought out from behind closed doors the understanding it can happen to anyone no matter where you live. Feedback on the cutouts suggested they had stimulated discussion on domestic violence. One survey respondent said I thought [the pasters and coasters campaign] was great. People need to know it's not OK, while another said it helps get message across but does not stop people that drink or drugs as brain has gone. Two participants said they were pleased to have a say. Referring to the Snakes and ladders mosaic people commented hope some people understand the message and fantastic. Positively subtle. Fun with a message. The children were delighted to see their drawings in the mosaic.

Achieving widespread attitudinal change via creative advocacy is a long-term process and further investigation was needed to assess this.

Nevertheless, Safe at Home was positively received and challenged negative perceptions about the residents in the project communities. It was a once-off, unique project that accelerated the focus on domestic and family violence. The Network learned about creative advocacy from Safe at Home, while the project enhanced its visibility and commitment to sustaining and building on the change initiated through the creative advocacy process.

Top Left: Developing posters and coasters. Top Right: Printing proofs for a set of posters and coasters
Above: Working on Respect at The Cottage.
Bottom: Personal Helpers, Mentors and clients of Northnet working on Snakes and Ladders

Top of Page: Detail of Snakes and Ladders incorporated the children's drawings. Bottom left: The staff and clients of Northnet working on Snakes and Ladders. Bottom right: Northnet participants installing Hopscotch

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FEATURE ARTICLE
Goetz Ottmann, Associate Professor Social Work Discipline, ACAP, Sydney, Australia

Community Arts and Social Socio Culture:

What is in it for Social Work?

In many countries, socio-culture has become integral part of social work (Dubois, 2003). Not so in Australia. Which aspects of socio-culture, if any, would be of interest to critical social work?

What is Socio-Culture?

Socio-Culture and the Community Arts Movement have similar roots. Socio-Culture emerged from the amalgam of cultural experimentation during the 1960s, social critical theory tenets following Herbert Marcuse, and the community development movement that shaped the civil rights movement in the US. In Europe, socio-culture experienced a rapid growth during the late 1960s and early 1970s spearheading policy responses from the late 1960s onward. By the mid-1970s, community arts had become a core element of the New Cultural Politics in many West European countries (Mielke, 1988) and counter-cultural projects were increasingly funded by government bodies (see, for example, Mckay, 2010). By the 1980s, hundreds of community centres had sprung up around Europe hosting a lively Community Arts scene.

Defining socio-culture/community arts was an important precursor to its institutionalisation. On the one hand, socio-culture was framed, for example at the Rotterdam Social/Cultural Symposium organised by the Council of Europe in 1970, following Marcuse (1937, 1974 [1955]) in overtly politicised terms. J. Janne, the symposium's chairperson, argued that cultural policy can be either "...conservative, 'integrative' and objectively repressive. It is a modern version of 'bread and circuses'." Or it can be "'revolutionary', liberating and objectively transforming. ... Will it be the extension of dehumanised work, or, on the contrary, the antidote enabling work itself to be re-humanised?" (Janne, 1970).

On the other hand, the British Arts Council Working Party entrusted with the development of Community Arts policies, although borrowing the term 'socio-cultural animator' from French cultural policy, defined the role of Community Arts in more pragmatic terms. In its 1974 report, the Working Party argued that socio-cultural animators:

"... assist those with whom they make contact to become more aware of their situation and of their own creative powers, and by providing them with the facilities they need to make use of their abilities, they hope to widen and deepen the sensibilities of the community in which they work and so to enrich its existence. To a varying degree they see this as a means of change, whether psychological, social or political, within the community... They therefore differ from practisers of the more established arts in that they are chiefly concerned with a process rather than a finished product ... (The Arts Council of Great Britain, 1974)".

Whereas Janne's conceptualisation emphasises the socially transformative character of culture, the Arts Council's opens the door to more remedial approaches. Both approaches (but particularly the former) are of interest to critical social work.

During the 1970s and 1980s, advocates for the more radical strand held on to the principle of 'self-administration', the rejection of state authority, and the retention of control over cultural production. On occasions, this led to widely-publicised street protests between movement participants and riot police (Mielke, 1988). In countries such as Western Germany and France, this eventually led to an arrangement where governments administered socio-cultural projects (in the form of the provision of venues and funding) without, however, interfering in the cultural production (see, for instance, Mielke, 1988; Moulinier, 1983). The less radical community development-focused strand was more easily institutionalised often changing its orientation as a result. For example, in Australia, community arts was strongly shaped by government policy turning it into a vehicle for the promotion of cultural pluralism and community development (Hawkins, 1993; Mills, 1991). More recently, a much more conservative offshoot emerged giving rise to a plethora of art therapy approaches that focused, at times exclusively, on remedial outcomes for individuals leading commentators to mourn the increasingly de-politicised nature of community arts since the mid-1990s. Matarasso focusing on

the example of the UK argues that:

"... problems themselves were often treated apolitically, for instance as part of a discourse about well-being rather than the reality and causes of health inequality. People enjoyed and benefited from taking part in these arts projects but change, such as it was, was mainly personal. Art forms and activities that offered opportunities for celebration, such as parades, carnivals and outdoor events, took precedence over those that demanded more intellectual, aesthetic or political engagement from participants, audiences or the artists themselves (Matarasso, 2013)."

Without a doubt, Matarasso is right. There is no going back to the community arts of the 1960s and 1970s. Yet, the ideals of socio-culture from 40 years ago still reverberate with segments of the Australian arts scene today. In this sense, a reconnection with the original spirit of socio-culture should be possible.

Socio-Culture, what's in it for Social Work?

From a critical social work perspective, the fusion of social critical art and community development is an attractive one. The core principles of community development highlighting structural inequality and emphasising empowerment and participation sit well with social justice-based social work approaches (Bains, 2011; Dominelli, 2002; Gray & Webb, 2013; Noble., 2007). Indeed, enabling individuals and communities to reflect on and influence issues that shape their lives resonates with a long tradition of social justice-focused social sciences. Similarly, supporting people to take part in decision-making processes in an authentic manner is a core concern of anti-oppressive social work practice (Bains 2017). Further, the two traditions of socio-culture briefly outlined above politicise the social and, based on this, develop macro- and meso- alongside micro approaches. In this sense, there are clear boundaries around socio-culture. Remedial interventions that focus on the individual and ignore larger structural issues are not socio-culture. Conceptually, thus, socio-culture resonates strongly with a social justice-focused, critical social work trajectory.

How does socio-culture in the form of more abstract art resonate with critical social work? Many socio-cultural artists work (implicitly or explicitly) with ideas inspired by Herbert Marcuse. Marcuse viewed conventional mainstream culture as a distraction from the social conditions experienced by low wage labour. This kind of culture ultimately affirmed and justified the rule of elites. He argued that art should be available to everyone not only the moneyed classes. More importantly, Marcuse argued that autonomous culture can turn into a vessel for subversive phantasies that can provide alternatives to the elitist and repressive social imaginary normalised by conventional culture (Duarte, 2017). In Latin America, such ideas gave rise to experiments that used culture as a vehicle for popular education fostering critical consciousness. Building on the work of Paulo Freire, Augusto Boal famously developed the 'Theatre of the Oppressed' (Boal, 1979) turning spect-ators into spect-actors offering them theatre as a site to experience, discuss, and eventually overcome oppression. Culture and the arts in socio-culture are used to stage the repression that lurks in everyday life to stimulate discussion and work towards the empowerment of those affected. These ideas were carried further by socio-cultural protagonists using culture to highlight the stigma and repression levelled at identities (i.e. black, CALD, Indigenous, LGBTIQ, etc.) or celebrating the subversive culture of the subaltern (Hebdige, 1987; Spivak, 1988). Again, this kind of culture and art that socio-cultural facilitators seek to foster is a natural ally of anti-oppressive social work.

Points of Tension

A number of commentators have argued that community arts looks tired, has been hollowed out

by individual-focused remedial interventions (i.e. arts therapy), and is in need of an update (see, for example, Matarasso, 2013). Clearly, much of community art is no longer experimental or considered 'cutting edge'. With its institutionalisation in the 1970s and 1980s, community art has found legitimacy and entered the main stream. The urgency and the critical outlook that defined the movement during the 1970s is often giving way to community-focused entertainment. Most importantly, socio-culture is facing political pressures and funding has dried up. Many community artists found that taking a therapeutic tack allowed them to tap into new funding streams. As a result, in many community centres, community arts is offered in a therapeutic guise (i.e. combatting social isolation, depression, anxiety). Furthermore, there is increasing pressure to bring the aesthetic 'quality' of artistic output more sharply into focus. This often challenges the organic, participatory process at the core of socio-culture imposing pre-conceived notions of what cultural output should look like. No longer working towards the empowerment of participants, this kind of hollowed out community art is preoccupied with branding, aesthetic uniformity, consistency of narrative, the quality of visual representation, and ultimately the marketability of an event. Management committees increasingly seek to control the artistic process and output demanding clearly identifiable and measurable outcomes and community organisers have become concerned with delivering a slick product and demonstrating 'value for money' when acquitting community grants. This often renders problematic open-ended and, thus, ill-defined participatory co-creation processes that traditionally formed the centre of community arts initiatives. In other words, the neo-liberal managerialism that has taken root in the community arts sector is transforming subaltern arts into the mainstream arts Marcuse was rallying against.

Despite of the developments of the last 15 years, the spirit of socio-culture is alive and well within the Australian community arts scene. However, what the above tensions illustrate is that the empowering aspects of community arts are strongest when aligned with a clearly defined political project. As the following case study summary demonstrates, anti-oppressive social work can provide some of this impetus.

Artful Inclusion

The Artful Inclusion Project (AIP) was a socio-cultural project that sought to mobilise socially marginalised residents in Sydney's inner-city region to offer them opportunities to co-create empowering art-focused community initiatives. AIP used reflective workshops to assist participants to view their lives within the wider exploitative social context and to imagine new futures. The sharing of these experiences with other group members facilitated the development of an embryonic collective identity and narrative. In terms of social outcomes, AIP aimed to broadcast this voice in order to create awareness among community members. In addition, the project sought to strengthen participants' networks potentially creating new valued links with local organisations and communities. In terms of cultural production, the AIP aimed at staging performances and visual arts initiatives co-created by participants. The AIP was primarily an educational project. It was developed to offer social work students an opportunity to experience and co-facilitate socio-cultural projects. The AIP gave rise to two projects:

The Pete Rainbow Project involved up to 20 ex-prisoners re-entering society after a lengthy custodial sentence. They participated in 18 workshops that led to the creation of Pete Rainbow – a puppet made of recycled materials that embodied and represented the experience of the participants. A collective narrative that emerged over the course of the workshops became the story line animating Pete Rainbow.

The Photography Project involved four sex workers in their early and mid-twenties in eight workshops that produced 'representations of self' – photographs that gave participants the power to represent themselves the way they want to be seen in different contexts.

Both projects included reflective discussions brainstorming themes such as trust, love, freedom, family, intimate relationships, and keeping safe, themes that resonated strongly with participants. In addition, the artists facilitating the projects employed communicative action approaches (Habermas, 1981) that resonate strongly with anti-oppressive social work practices.

Students were able to experience how the projects fostered a sense of power and control, validated participants' experiences and identities, built confidence, and encouraged self-affirmation, and assisted in imagining alternative futures.

The AIP demonstrated that socio-culture could be used in social work education to illustrate anti-oppressive social work in practice. Furthermore, critical social work practice can strengthen the social critical perspective at the core of socio-culture and has the potential to re-invigorate and expand the scope of community arts.

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The Importance of Arts-Based Social Enterprises in the Full Educational Development of Children in Communities with Limited Resources

The dominance of science and mathematics and its relationship to what public educators now call STEM (Science, Technology, Engineering and Mathematics) overlooks the distinctive features of arts education and its contribution to the development of children, and the intrinsic value the arts serve in communities (Elliot, 2012). Especially important is how potent engagement in the arts can be for children in fostering imagination, generating their ideas, stimulating and deepening creativity, and expanding a sense of agency as students interact individually, and within collaborative groups, to express their own thinking and emotions. And, children's involvement in the arts can improve their performance in other academic areas (Smithrim & Upitis, 2005), although this can obscure the distinctive contributions of the arts to children's development. The movement to integrate the arts and science is gaining ground particularly in the design of functional objects (Edwards, 2010a, b). And, there is evidence that social workers are actively involved across the globe in facilitating community arts-based opportunities for children (Butterfield et al., 2016).

Arts education is increasingly important since imagination and creativity become central to innovation in community life. Offering arts-based education is important now more than ever for children who have limited access to formal training in the arts and humanities. Social workers can play a vital role in advancing alternative educational settings in which the arts are a principal focus for children who do not have access to them in their schools. The purpose of this paper is to illuminate how one school operating outside of the boundaries of formal public education is making arts-based and related education available to girls whose households and communities face resource challenges. Social workers can advocate for arts education as a means of advancing the full development of children, especially those whose communities struggle with providing a full range of educational options.

Making Arts Education Central in the Lives of Children and Youth with Limited Access

Emerging in many communities, particularly high need ones, are community-based social enterprises devoted to expanding arts education outside the boundaries of public schools. Led by local arts educators who value their disciplines and recognize the distinctive contributions of arts education to children's development, they are creating innovations in the provision of arts education in communities facing economic challenges and for children whose families cannot afford to supplement their education in the arts. These social enterprises adopt a specific focus on the provision of arts education to underserved neighborhoods, prioritize the creative development of children, and compensate for the withdrawal of public schools from arts education occurring through either rationing of such education or its total elimination.

The authors refer to these entities as social enterprises because of their innovative organizational forms, use of local community arts assets to nurture the development of children through the arts, and the tenacity of their leaders to make arts education a reality within low income or poor neighborhoods. These leaders recognize the importance of investing in arts education not only as an avenue for instilling creativity in children but as an avenue of children's holistic educational development (Egan, 1997; Eisner, 2008). Community-based arts organizations can expand the developmental options available to children who can increase their knowledge of the world, knowledge of self, social and interpersonal skills, and problem-solving capacities through their involvement in the arts, their development as artists, and their interactions with professional artists.

The community-based arts alternatives populating Oklahoma City, USA reflect the broad nature of the arts within the context of culture. Within this southcentral American city, several alternatives focus on music education and seek to broaden their students'

engagement in the world of music, knowledge of the diversity of music and performance, with the latter involving both the technical means of making music, and the presentation of self in performance before audiences. Cultural aspects of music for some of these entities may involve the intersection of race or ethnicity and musical forms, such as the Blues and Hip Hop. Students learn not only about particular musical forms or traditions, but also about their relationship to cultural experiences and social innovations of certain groups, such as African Americans or Hispanic or Latino Americans. Music and its relationship to spoken word, rhythm and bodily awareness, emotion, and the technical and business sides of the arts also can fall within the educational curriculum of these entities. Other arts options within the city include visual arts, design and production of murals, and opportunities to engage in lyrical arts, like poetry.

The Oklahoma City Girls Arts School as Social Enterprise

The Oklahoma City Girls Arts School represents one of these social enterprises. Formed by the lead author in 2015, the school's formation recognizes the contemporary crisis in public education so visible in the United States in low income or poor neighborhoods. That local public schools in these neighborhoods too often cannot afford arts education amplifies the relevance of this new entity in the provision of visual arts education. The focus on girls, and the prioritization of girls from minority backgrounds, implicates their limited access to arts education and prioritization of boys for special educational opportunities. The sex segregated character of the school recognizes that girls working together apart from boys can develop differently and more positively than those girls who are students in sex integrated learning environments in which educators may attend more to the learning needs of boys than girls. The school seeks to nurture the full development of girls through their involvement in the arts.

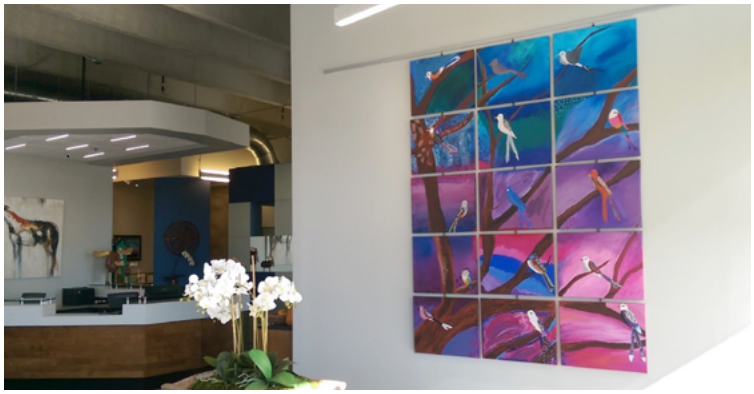
The school engages in the development of students through a multi-dimensional curriculum. The curriculum incorporates (1) arts education to expand students' knowledge of the arts across different genre and historical periods, (2) art making as a way of taking perspective, communicating ideas, and expressing the self, (3) art making to broaden students' involvement in the use of diverse media to produce art individually, with adult artists, or in small groups, (4) community service through the arts in which students collaborate with artists to produce exhibits expanding audiences' appreciation of the arts, (5) orientation to the business of the arts in which students learn from arts entrepreneurs about how to shape careers as artists, (6) financial literacy through the accumulation of savings from art sales in micro savings accounts, and (7) social development achieved through collaborative projects in which small groups of students conceptualize, plan, execute, and engage relatively large scale projects requiring the involvement of all group members to produce an art project.

The Key Properties of the Girls Arts School as a Creative Enabling Environment

The school serves as a holding environment of social learning in which girls interact with adult artists, art educators, and each other to foster self-efficacy, the belief that students can make creative products that resonate in positive ways with others in the arts community. The idea of the school as a creative holding environment elevates the status of the arts and underscores the importance of the kind of creative learning inherent in the girls' production of original objects. The school as a holding environment of creative action is one way it seeks to counteract oppression visible in the economic limitations experienced by the households and neighborhoods in which the girls reside. Most if not all of the girls come from households in which English is not the principal language, and therefore one could characterize the girls as constituting a linguistic minority.

The holding environment seeks to empower its students: the sense of agency that they are valued human beings who possess desire, aspirations, and purpose in their lives. Consistent with the trend resulting in the exclusion of the arts from public education, the Oklahoma City Girls Art School offers access to a supportive and nurturing studio and instructional settings in which girls can learn directly about the arts and how to mobilize their own distinctive creativity inherent in imagining their world in either positive or negative ways. Augmented access to the arts compensates for the retrenchment of the arts or its exclusion from the girls' public school experience. There is nothing within the school competing with the arts, and therefore the arts experiences in which the children participate hold primacy while they are involved in the world of art the school constructs as an essential quality of its organizational culture.

This primacy means that neither science nor mathematics nor any other subject matter compete directly with the girls' involvement in the arts. The arts themselves stand as the principal pillars of the school, and the learning experiences the school offers. The culture of the school prioritizes the arts and make them a reality within the girls' educational life space. That students are exposed to powerful role models who themselves are practicing and successful female artists means that students have sources of identification guiding them through the process of making, displaying, interpreting, and selling their art work. The exhibits extend such interpretation into the world of the arts in which there are people who serve as audiences of the children's work, adding more value to the affirmation of the students as creative beings. Installations of the children's art projects reveal the collaborative feature of their work, as Photograph 1 reveals. This photograph is an installation a group of girls prepared for a dentist's office in Oklahoma City. Fifteen girls prepared this installation, each one contributing a tile to the full



Girls' Installation in Local Dental Office

installation. The primacy of the visual arts within the school validates the perspectives of the students whose stance on their experiences become important subject or thematic matter of their art projects. Self-expression through the arts is an important property of the arts holding environment the school offers girls. Through their art work they can learn about their own perspectives, and the perspectives of others, whether those are held by practicing adult artists, the arts educators, or other students. By taking perspective in the production of their art work, and by expressing this perspective through the qualities they instill in their art projects, the girls can establish an evocative form of knowledge. For the students, the arts can evoke perspective, feelings, and ideas from others, first those closest to them, such as fellow students or art educators, and then second from members of audiences who attend the girls' exhibits or shows including family members. From the evocative nature of the girls' work they can learn that the arts influence the perspective, thoughts, and feelings held by others who often times are either adult artists or those adults who appreciate the value of the arts.

Reinforcing the girls' formation of agency is their experience of group life. Group life can buffer girls from the exigencies of daily life, facilitate their development of identity, and make them a vital part of the school's fulfillment of its mission. Within this group-oriented community engaged culture, the school facilitates the individuation of the girls. Not only is it a place in which students can discover themselves as artists, or better yet come to experience themselves as creative agents, it is a place in which students can form their aspirations and seek support for their fulfillment. Even though the school remains in its early stages, such aspirations are materializing in the realm of work and career, volunteer activity and citizenship, higher education, and profession.

What emerges from the principal qualities or properties of the school as a creative holding environment? Given the children's origins, and the issues they must address in their families and communities, and the absence of enabling opportunities in their public schools focusing on creative engagement, the school represents an alternative opportunity structure. The school literally opens up opportunities for the girls they would otherwise not have available in their daily lives. This observation is not a criticism of the girls' families or their schools, but rather a recognition that families, communities, and schools face considerable limitations in meeting the developmental needs of children and youth given an underinvestment by society. The school represents a novel opportunity structure in which the creative development of girls is the primary focus of institutional purpose and mission. In this sense, the school reflects social work's efforts to create and sustain opportunity structures inherent in alternative organizations that prioritize human development.

Conclusion

If one frames the expression of creativity as a vital opportunity in contemporary society, then the arts learning the school offers can have a profound influence not only on the girls' sense of agency, but the self-awareness of their potential, and how to fulfil it within domains of life they value for themselves, such as vocation and work, career, further education, community engagement, and friendship. Social work can serve as a vital source of leadership in developing and supporting efforts to make the arts available and accessible to children whose schools may eliminate arts education altogether or assign to it a secondary status. Social work's concern for the full development of children legitimizes the profession' advancement of the arts as a vital community development effort.

Given the profound limitations society imposes on contemporary families with its imposition of considerable expectations about work and income, and the limitations society imposes on schools, alternative locality-based institutions that can support the development of children and youth have an immediate relevance. The Oklahoma City Girls Art School is one of these alternative institutions in which a creative holding environment of arts-based learning can foster the creative and social development of children and youth. Social work can be influential in fostering such learning environments.

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The Genderless Mannequin and Other Stories:

Using Art and Storytelling to Teach Critical Theory

Critical social work education introduces BSW students to a range of critical theories and applications to social work practice. As a social work educator, I began teaching theory in the traditional way, using theory-dense readings and analytic, text-based assignments. I love theory and know that it can be liberating and transformative; however, I wasn't sure that students were "getting it". I was also becoming increasingly uncomfortable with the cognitive imperialism (Battiste, 2005) of the academic setting. With the collaboration of Suzanne Carte, Assistant Curator at the Art Gallery of York University (AGYU), I created a new assignment that required students to produce conceptual art. In this paper, I will present four examples of BSW student conceptual art. I consider how arts-based teaching methods can expand student learning opportunities and enact anti-colonial strategies of resistance.

Cognitive Imperialism

Marie Battiste's (2005) concept of cognitive imperialism gave me the language and confidence I needed to question traditional teaching methods. Although a teacher, I am also very much a learner. My main learning project over the past several years has been to begin to educate myself about Indigenous worldviews and use this understanding to resist Western academic colonial structures and processes. Challenging Western cognitive imperialism required me to engage students' in mind, heart, body, and spirit. What better way to do this, than through art and storytelling? Arts-based assignments allowed me to align my teaching with Indigenous epistemology and values and resist colonial structures embedded in Western higher education.

The Assignment

In 2014, in the full-year required BSW theory course SOWK2030 Critical Perspectives on Society, I created a new assignment called "Telling New Stories". Working in groups, students were required to use feminist and queer theory to explore their own lived experiences of gender and sexuality, to connect their experiences to dominant narratives, and to create and present new and more liberatory stories. They came up with some very interesting presentations, using spoken word, slam poetry, film, and multimedia performances. Around this time, I met artist and AGYU curator Suzanne Carte. Through our collaboration on a different project, Suzanne expanded my ideas about art. Having no background in artistic practice, history or theory, Suzanne introduced me to conceptual art. Conceptual art does not follow a traditional artistic format (i.e. drawing, painting, sculpture); it is a "set of strategies" for articulating artistic ideas and making meaning (Kaplan, 2016). This, I realized, is exactly what the "Telling New Stories" assignment asked students to do: use a set of strategies to articulate theoretical ideas using artistic mediums. The following year, I formalized the requirements for students to make art.

The Art

The four art projects presented in this paper were completed by second year BSW students in 2015 and 2016. The first two projects, Gender Baggage and the Genderless Mannequin, were completed during the segment on feminist and queer theory. Students chose from a range of topics, such as gender-based privilege, gender performance and identity, gender-based violence, sexual orientation and identity, etc. The second two projects, Out of the Zoo and the Bitstrips cartoon, were individual projects submitted at the end of the year, after we had also covered political economy, critical race, anti/post-colonial, and critical disability theory. Whitney Wilson's group used feminist theory to examine their own lived experiences of gender-based violence. For their presentation, group members walked into class, each carrying a briefcase. They took turns opening their briefcases to share what

was inside. Whitney's briefcase contained, among other things, a Hooter's uniform, personal photos, copies of York University Security Bulletins, and a package of Plan B Emergency Contraceptives (see Image 1). On each item, she had written a direct quote said to her: "You shouldn't put yourself at risk like that", "Please don't tell your boyfriend", "You know I always get what I want", "Well what were you wearing?", "But did you like it?", "You know I'm your boss right? I could fire you...". Her group concluded,

> The aim of our art is to represent the innumerous ways that gender-based violence oppresses and impacts us individually while applying theory to navigate the roots of this oppression. We hope to impress that the baggage we carry around with us is meaningful and despite the weight it has on us we should be commended for our strength to carry it instead of shamed for its accumulation.

Using feminist and queer theory, the Genderless Mannequin project challenged the gender binary (see Image 2). The mannequin was made by wrapping plastic wrap and then packaging tape around a volunteer. They placed gendered items on the outside of the mannequin to show how gender is both imposed and performed. They placed representations of their own individual gender identities and sexualities inside the mannequin, to highlight the difference between gender performance, gender identity and sexuality. In addition to the mannequin, the group presented a video of the making of the mannequin to class.

The next two examples of student art were created by individual students for their final assignment. Harmony Toumai's "Out of the Zoo" project (see Image 3) consists of a cardboard box. Inside the box is a cage. The cage is surrounded by a maze. The bars of the cage each have a word on them representing a social category: age, race, class, ability, sex, sexual orientation, religion, and citizenship status. The cage has no top to represent the fact that these categories are socially constructed and not inescapable. However, should a person escape from the cage of imposed identities, they will find themselves trapped in a maze of greed or shame created by capitalism and neoliberalism. Harmony used the cage and maze to illustrate interlocking systems of privilege and oppression. Reflecting on her own positionality, she felt even more motivated to challenge these unfair structures:

> When I imagine how it must feel – what I feel but on an even more levels – I am compelled to do something about it. I want to initiate systemic change that will break the bars of the cage.

For her final project, Ishi Wang used the free on-line application Bitstrips.com to create a cartoon strip about her intersectional experiences (see Image 4). In the excerpt

Left: (1) Gender Violence: Our Emotional Baggage, Whitney Wilson, December 2015

Right: (2) The Genderless Mannequin, Anke Hessler, Sean Agard, Kourtney Clarke, Jill Bates, Kyra MacDonald, Allison Risch, and Delaney Riley (absent: Monica Goulet), December 2016

of the cartoon shown here, Ishi identifies as 20-years old, female, middle-class, able-bodied, and Taiwan-Canadian. The fourth and fifth panels illustrate a racializing encounter she had in the high school cafeteria after arriving in Canada. Ishi approaches a table of her peers. "Can...I... sit...with...you?" The blond-haired blue-eyed character who is sitting at the table asks, "Er...Don't you have any Asian friends to sit with?" In the sixth panel (not shown), another group waves her over. "It's okay, you can sit with us." Ishi responds, "Thank you, you are nicer than that white girl."

Anyone Can Use Arts-Based Teaching Methods

Huss's (2011) theoretical model for using visual methods in research includes three stages: 1) the process of creating visual images, 2) the images themselves (the product), and 3) interpreting the product or process. While conceptual art is not restricted to visual images, I find this model useful for thinking about arts-based teaching.

The Process: Making Art, Making Connections

My teaching experience echoes what other scholars have found: arts-based methods challenge Western Eurocentric knowledge paradigms, allow subjects to express tacit and unconscious knowledge about their own lived experience and give voice to this experience (Hafford, Leonard & Couchman, 2012; Huss, 2009; Wehbi, 2015). The process of making art required students to share personal experiences and negotiate agreement on how to give voice to their diverse stories. Some were anxious initially about their artistic abilities; they realized that if they weren't being judged by 'artistic' standards, anyone can make art (Huss, 2011; Wehbi, 2015). Storytelling and images provide a unique way for students to connect micro-level interactions with macro-level structures and processes (Huss, 2017). For example, the Gender Baggage group was able to see and visually represent the accumulation of sexual harassment they experienced as individuals and to connect these to an entrenched system of gender inequity upheld through gender-based violence. It also allowed them to connect with one another in a way that rarely happens in an academic setting, reducing isolation and self-blame.

The Product: Conceptual, Activist Art

Because student art embodied critical theory, it was both conceptual and activist art – it was based on an idea that social change is urgently needed. Whitney and Ishi's art resisted sexism and racialization by making processes visible; Harmony's sculpture raised possibilities for dismantling and escaping interlocking systems of oppression; the Genderless Mannequin playfully and joyfully illustrated the arbitrariness and absurdity of the gender binary. I chose to grade their theoretical understanding, not the artistic value of the art itself, as the purpose of the art was to engage with theory and use the art as a tool for critical reflection, not as an end.

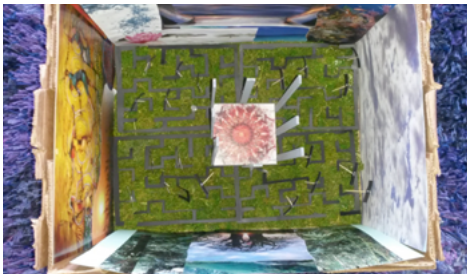
Interpretation of the Process or Product: Critical Reflections

Class presentations provided an opportunity for students to respond to and reflect on one another's art. Their images and stories could be interpreted in multiple ways and stimulated new understandings. When Whitney showed her project to her boyfriend before class, he was surprised and asked, 'Did this all really happen to you?' We know the statistics and have read the newspaper reports on gender-based violence. Maybe we are numb to the data. The briefcase communicates in a different language and has a different kind of impact. As Huss (2011) found in arts-based research, the externalization of lived experience into an art product creates a kind of distance that enables students to engage in difficult conversations and co-create shared understandings of the causes and solutions of the oppression they experienced. Everyone does not have to be the same or have the same experiences to come to a shared understanding of a problem and develop collective solutions.

Critical thinking is an important cognitive skill to nurture in critical social work students. Creating a new and better world will, however, take more than a good social analysis. It will take the collective negotiation of embodied knowledges and histories of inter-generational pain, and the imagination to see and act in new ways that engage mind, body, heart and spirit. I have found that you don't have to be an artist or understand art to use arts-based methods in the classroom. You just have to be willing to step outside of your own cognitive cage.

Acknowledgements

I would like to thank Suzanne Carte (AGYU) who helped make this work possible and the students who generously shared their creative work.



Top: (3) Out of the Zoo Sculpture, Harmony Toumai, April 2016. Bottom: (4) Illustrating Racialization Process Using Bitstrips.com, Ishi Wang, 2016

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Photovoice:

A pedagogical tool to promote student engagement with social justice issues.

This short article presents photovoice, an exciting method of teaching social work students to find creative ways to engage with the world around them with respect to social justice issues. The article briefly outlines the rationale for the approach in the context of a course on engaging with communities and structural based approaches to social work practice at the Department of social work, Gothenburg and concludes with presenting an example of a student's photovoice work.

Rationale for photovoice

It is well documented that social work students, and indeed social work academics, are often slow to engage with technology and the arts in social work practice and teaching. It is also suggested that classroom activities that promote individualized learning and reflection can foster intrapersonal learning during the duration of a course, as well as assist students in recognizing diversity in human experiences (Taylor & Cheung, 2010). Educators need to provide a safe space for students to explore such issues and to also provide them with the methods to carry out these personal and social investigations. It has also been argued that photovoice can help students engage with communities around social justice issues over a longer period of time than what is offered on our course (for example, Peabody, 2013). Photovoice is the use of photography as qualitative methodological tool to document and reflect reality. Common research and practice uses are concerning community issues, social justice concerns and public health barriers.

Considering the above points, for us, photovoice represents a practical example that bridges the technological and the artful and gives students hands-on-methods to reflect, explore and express themselves on issues related to social work. A 'photovoice methodology allows participants to describe their own constructs through narratives and photographs, reveal their own histories, and offer diverse perspectives related to the topics under consideration' (Mulder & Dull, p 1018). The method promotes active participation and can be used in research, education, and as a tool for social mobilization and social change. Our initial reflections considered that this seemed ideal for a social work classroom and was something which could be seen to incorporate 'the potential for critical reflection, developing self-awareness and the

integration of creative processes, particularly arts-based processes for students who may express themselves well visually and seek various outlets for expression' (Mulder & Dull, p 1021, see also Moletsane et al 2007). Wang, Cash, Powers (2000) summarizes the purpose of photovoice into three areas,

1) enabling people to see and reflect on their communities' strengths and challenges
2) to promote critical dialogue and to raise awareness of key issues for communities through group discussions on images
3) reaching decision makers and others who can mobilize change.

The course builds on the premise of challenging traditional knowledge production by including service users from a local Non-Governmental Organisation (NGO). As such, in our experience photovoice has proven a useful tool that enables different life experiences to be shared democratically. In other words, photovoice has proven useful to construct, in other words a positive space in which conversations can happen between all course participants and teachers (Wang, Cash, Powers 2000).

The photovoice seminar

In order to give the reader a sense of how we applied the method to a teaching setting we have included the scheduling of the photovoice seminar. We acknowledge that using the method over the course of one day cannot compare to using the method over a longer period of time (as in Peabody, 2013), however we believe that it does give the students an experience of using creative methods in social work settings that promotes conscious action. In order for the participants to see the links between the learning goals and the course and get the opportunity to commute between the practical and the theoretical level, all the students prepare for the workshop by reading one of three suggested articles that use photovoice (Elmgren & Henriksson 2013 p.20f, p.182).

Scheduling of photovoice seminar

12:00 - 12:20	Welcome and introduction (including discussion on ethics)
12:20-13:00	Take photos / produce photos. Going out individually to take photos based on your own experience and thoughts on the theme of the day
13:00 - 14:30	Group reflection & analysis of images 1) The reflection process begins with each student selecting two images which represent the best of their thoughts / ideas / experiences 2) Reflect in the group around everyone's pictures using the SHOWED framework (Wang, Cash, Powers 2000). What do you see here? - What's really happening here - How does this relate to our lives? - Why does this problem, concern, or strength exist? - What can we do about it? 3) Select two pictures that represent the group's thoughts and ideas regarding preventive work against mental ill health among young people. Also, gather your thoughts and ideas so that they can be briefly presented to the other groups. Send the pictures to the teacher (by mail) by14:30 for printing.
14:30 - 15:00	Break
15:00 - 15:45	Presentations of pictures and suggestions for action

Example of student work

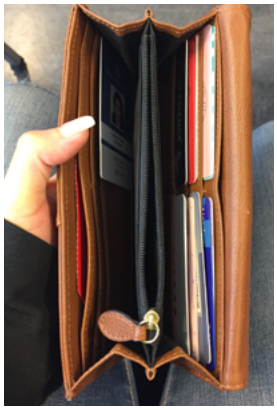
The following (right) is an example from one of the workshops, addressing the theme of mental health amongst students at the university, held in the autumn of 2017. The process followed the schedule above and presented here is an analysis based on the five posters that came out of the student´s work with photovoice and notes taken by one of the teachers during their presentations. During the presentation the student´s experiences and their suggested interventions, as well as the photo-voice processes, were discussed. With regards to the topic for the workshop, three themes can be analytically created and addressed as key issues for the student community with regards to mental health (Wang, Cash, Powers 2000). Three photographs chosen from three different posters are used as examples and illustrations of the three themes that appear in our analysis of the posters and presentations.

All the groups expressed the experiences of being under a lot of stress and pressure. An "achievement-culture" within their education is described and both students and teachers are fostering that this, which causes both anxiety and stress. The students related this to a lack of 'down time' between the different courses on the undergraduate program. This has the effect that the students feel continuously 'switched on'. Furthermore, the culture of achievement is not only being related to the education as such and to pass the exams with the highest grades. Also, to take an active part in the society through e.g. volunteer work and to gain practical experience from the field is referred to as stressful and filled with anxiety. In this sense, the constant reference by teachers to the necessity that students are to be critical agents of change causes more stress than feelings of pride.

The photo-voice process promotes critical dialogue and the aim is to enable people to see and reflect on their strengths and challenges and allow for the community to raise awareness of key issues. In this respect, the students reflected on the wider issues of 'being a social worker in a grown-up world'. They questioned whether they would they be able to

Loneliness and lack of community

Pressure and stress



Material preconditions

cope with their future working life given that they were feeling stressed at this point on their social work journey. The photovoice process enabled them to reflect on stress in a wider context of their lives. This is also related to 'material preconditions' for students given that student loans have not increased at the same rate as the salaries over the last ten years. The necessary expense of housing and course books has the effect of forcing students to work many hours to meet the costs to the determinant of a more balanced life.

The picture of the student experience that emerges from photovoice seminars appears to be a disconnected group of individuals who struggles to identify a sense of belonging or purpose. They describe being left on their own to cope with these issues individually and how the lack of close social relationships with other students makes their student-lives lonely. They identified that feeling of loneliness are also related to emotions of shame due to idea that the university years should be 'the best of your life' where you make new friends and build networks for the future. The students identified that one course of action could be encouraging the department to take on a more active role in the fostering of an inclusive environment in their educational practices. For instance, stop changing the working groups around every new course, since this makes it harder to build a strong and lasting social relationship among the students. Furthermore, how a stronger student union or the implementation of student sponsorships could be another way to strengthen the student community in the future.

With regards to the photo-voice process the use of photography as a means of learning seems to have fostered another type of discussion among the students. For instance, the participants express how the photo made these discussions about a "hard topic" easier to discuss. The process created a space for reflection that would have been harder to achieve if they would have just been given the same questions to discuss amongst themselves. By working through the process, taking the photographs individually and then move into group reflection and discussion, opened for other interpretations and associations. Also, how they recognised themselves in the pictures taken by other participants in their group and how this allowed for them to target shared concerns and experiences. The photography in this sense also created a space to discuss sometimes shameful or difficult experiences, without having to become personal or share private details. Enabling a discussion of emotional issues without "becoming emotional" which made it easier for them to identify some of the key issues involved, to reflect critically on their community, as students, and detect measures for of change.

Concluding thoughts

Photo-voice is a process-based method where the point is to enable a movement between individual experiences and the community through dialogue and discussion.

In this short paper, we are able to show that both students and teachers considered that photovoice is a helpful tool to promote critical reflection, open spaces for dialogue and create a forum for planned joined action. After the seminar, we exhibited the posters in the departments' corridors. This was our way to bring the knowledge produced in the workshop to the decision makers, as well as the other teachers in our department who are in the position to mobilize some of the changes that were identified by the students (Moletsane et al 2007, Wang, Cash, Powers 2000). How to present the knowledge created through photovoice is of course a crucial dimension in the process, where also other creative tools, besides the photographs as such can be used and developed further. The examples presented above illustrate the feasibility of the method in a social work education context. While more exhaustive research is required to understand the impact of using this method to promote social justice issues, we believe that the approach has potential to enable social work educators and students to use the creative arts as a means of deepening an understanding of the critical issues at play in 'becoming a social worker'.

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Using photovoice as a reflective tool with first year social work students

The use of imagery can be a powerful instrument in telling the story of a person's lived experiences. According to Berger (2011) as cited in Childs(2011) "the most simple image can deliver an emotional wallop." Vesely & Gryder (2007) further comments that visual imagery is supported in research literature as being as an effective means of supporting and improving the acquisition of academic knowledge. This paper examines how a Photovoice assignment, offered in a first year academic skills module afforded students, an opportunity to reflect on the challenges and opportunities experienced at a South African based public university. According to Palibroda(2008,p.8) "Photovoice equips individuals with cameras so that they can create photographic evidence and symbolic representations to help others see the world through their eyes."

The Context

The South African based public university is located in the Eastern Cape province of South Africa. The Eastern Cape province is best described as province of contrasts. It has immense natural beauty that stretches from snow-capped mountains and green valleys in its rural hinterland to golden sand beaches. The province also serves as the birth place of many illustrious people but non more so than the political icon , the former freedom fighter turned president , Nelson Mandela. Nelson Mandela, the first democratically elected president of the Republic of South Africa stated that "Education is the most powerful weapon you can use to change the world." These words have continued to inspire young people from all parts of the province to seek higher education in order to change the world and their circumstances. The Eastern Cape has four comprehensive universities that was established during the colonial period. From an economic aspect the Eastern Cape is also the location for a number of major international motor vehicle production sites such as Mercedes Benz SA and VolksWagen SA. This provides significant employment opportunities for the local residents.

The contrast of the Eastern Cape is reflected in its poor education and the high levels of poverty experienced by many residents of the province. Many students who pursue university education in the province come from the communities that experience high levels of poverty and poor education. According to Saal (2017) more than 40% of the Eastern Cape population live in various degrees of poverty. This is the highest level of poverty in South Africa. In terms of the education system many rural schools are poorly resourced and at a national level the matric (secondary school exit point) results of the province has been the lowest in the country for a number of years. Students' life experiences are thus framed by these societal challenges.

The trigger to use Photovoice

Whilst doing planning for the module the lecturer discovered two images that really made him realise the power of imagery. (See opposite page)

The first image was inscribed ("University of Frustration & Hunger") on a desk in a lecture room by an unknown student whilst the second image was the banner image of the FaceBook page of the regional daily newspaper. The image was taken during the #Fees Must Fall student protests of 2015. Both images presented a very strong message of the struggles experienced by the students at public universities in South African. These images inspired the lecturer to seek a more creative medium to allow students to demonstrate their ability to infuse Information & Communication technology (ICT) in their training as student social workers. The lecturer was part of a multi-university research group that used action research tools such as PhotoVoice (PV) to gather data. The lecturer realised the value of using PV in allowing students to reflect on their experience of being students at university.

The Use of PhotoVoice to tell Community Stories

Equity Project of SA government & US Agency for Internation Development did a Photovoice(PV) project in 2001 in Mdantsane, a community in the Eastern Cape, entitled "Pictures that Talk" which allowed local youth to describe their community issues.

Sonke Gender Justice facilitated a PV project in 2006 in two provinces of South Africa namely, Kwazulu Natal and Eastern Cape. These PV projects focused on creating awareness on the major health issue of HIV/AIDs and its impact on the lives of children in these provinces.

Two images that inspired the use of Photovoice with students

In 2016 a group of learners from local schools in the Eastern Cape did a PV project.The exhibition was set up outside the offices of the provincial education department in Zwelitsha.It coincided with government's self-imposed deadline to implement minimum standards for school infrastructure. However, more than 20000 schools nationwide still remain in appalling conditions.The photovoice project exhibited photographs taken by high school pupils across the Eastern Cape.These pupils were members of the more than 1200 "Equalisers" of advocacy group Equal Education. These powerful use of PV inspired the lecturer to use this tool to tell the story of the social work students in his programme.

The process of using PV in a first year social work module

In 2015 and 2016 the lecturer used the PV exercise as part of a module entitled "Academic Literacy using ICT" and involved first year students enrolled for a B Social Work programme offered at the Eastern Cape based public university. The task was administered in the third term of the academic year. At this stage students had experienced 9 months of the academic year and was thus in an ideal position to reflect on their experience at the university. Students were required to select a picture that best represents their experiences of a being a student at the university. The students also had to include a written reflection of their experience. Gould (1996) and Dewey (1933) regarded reflection as a process through which learning from experience takes place. Fook (2004) also further comments that the term reflection in its most broadest use refers to a way of understanding one's life and actions. In this specific context it was an opportunity for the first year student social workers to make sense of their experience of university. It also focussed on engaging them in a process of reflecting on the challenges and opportunities they encountered during the academic year. In total 153 students submitted their PV assignments on the class online site.

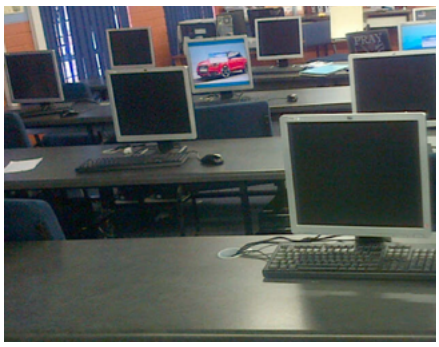
The PhotoVoice Shows & Tells

According to Denzin & Lincoln (2005) researchers are encouraged to present data in such a manner that the "subjects speak for themselves" These are some of the voices and images that was produced by the students:

These selected PV images (next page) convey a powerful evaluation of the student's experiences at the university. The challenge of digital technology was certainly a most surprising revelation from this activity. As a lecturer the assumption was that students entering the university environment, is what NISOD (2014), termed as the digital generation. These are young persons who grew up in an environment that offered a rich exposure to digital mediums. A number of students in this exercise selected images of computers or computer labs to illustrate their complete lack of knowledge and interaction with digital technologies prior to their enrolment at the university. This finding greatly debased the lecturer's assumptions of the digital generation. Based on the findings from this PV exercise, in South Africa ,there does appear to be a significant inequality in the digital literacies amongst the youth population. Kajee & Balfour (2011) found that even though South Africa leads the continent in terms of information and communication technological use " A less privileged majority still come from under-resourced socio-cultural backgrounds where digital technology is rare and access unevenly distributed." This is consistent with the findings of this PV activity and the lack of digital resources in the Eastern Cape.

The second PV image reflects a student's experience of human diversity. Since the abolishment of racial apartheid in South Africa in 1994 the post-apartheid generation are still making reference to their limited

1



"I was born at Flagstaff in Rural Areas in poor community, I grow up there, I study there and everything I was done there . In my previous there were no computers. We were used to saw pictures in text books at school and we know nothing about how to use it. Our teachers they told us that we are going to use when we go to universities or colleges. I found computer the problem was that I was not aware how to open it I ask some girl help me that was told me that she had to go she had lot of work to I must go to ask security and she told me that she is not working there she is a student like me and I was feeling very bad."

2

I have made friends I have met wonderful lecturers who are kind. I got the chance to be taught by an English and colored man because during my school days I did not get the chance to be taught by a person from another race.

3

I choose baby because it best describes my university experience so far, I feel so small and not good because I am not acting tough and making stories about where I'm actually from.

experience of racial diversity. This was yet again a very surprising finding for the lecturer. This particular theme is consistent with the research findings of Puttick(2011) who conducted research that explored first year students' perceptions of racial identities in post-apartheid South Africa. Puttick (2011,p.iii) found "that the racialized patterns which characterised apartheid still impact on black and white youth identity in contemporary South Africa." In terms of the narrative from the student her entire primary and high school experience was characterised by her being educated by an African black educator. The population of the rural Eastern Cape is still predominately African black and the medium of instruction in the majority of schools is is'Xhosa. This may account for the student's experience. The population in the urban areas of the Eastern Cape are more racially diverse. The selection of this particular PV by the student clearly suggests that race remains a dominant aspect of South African life.

The third PV image focused on the student's strong sense that being a first year student at university was a de-masculating experience. According to Gibbs,Sikweyiya & Jewkes (2014) black South African males "aspired to a traditional masculinity in which power was conferred to them through economic independence and social dominance. In terms of this student it can be deduced that being a first year student he was not able to assert his male social dominance in relation to senior male students. Gibbs et al (2014) also further states that young men find it challenging in achieving traditional masculinity as their dependence on others serves as an impediment. Based on the student's comment it appears consistent with the findings of Gibbs et al.

Conclusion

The use of PhotoVoice in a structured social work training context proved to be an effective mechanism in enhancing the teaching and learning experience for both the lecturer and the students. The lecturer was able to achieve the outcomes of the module through using a non-traditional medium of student learning and assessment. The narratives that emerged offered the lecturer a greater insight into the lived experiences of the students in his module. Students in the same programme had diverse experiences in terms of their first encounter in an institution of higher learning. The use of an art medium such as PV allowed students to share their experience not only in a written narrative but also through the use of imagery. In terms of the benefits for the students it afforded them to achieve competence in the use of digital technologies such as PV. It also allowed them to enhance their reflective skills. This experience thus supported the developing notion that the use of visual arts can complement social work training and practise.

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Life in the Shadow of Addiction:

How Children Report about the experience of exposure to a parent's addiction through Photovoice

Addiction of a parent has a long-term psychological impact on children's social, developmental, cognitive and emotional levels. The energy required to bear the shame of the parent's addiction and the ensuing family impoverishment, along with the need to take on parental roles at home, greatly challenge developmental processes of individuation that are central to adolescent development. It is often hard for these children to reap the benefits of group work because of secrecy and shame. Thus, it seems that indirect and expressive methods, such as working in the arts, would be helpful in the group setting (Peleg-Oren, 2002b). Art is a natural educational and therapeutic language in childhood that enables enhancement of emotional and cognitive development, and sharing emotional experiences in a more concrete and embodied way than the use of language to describe emotional states, as demanded in adult verbal psychotherapy (Huss, 2012; 2015; Kramer, 2000; Malchiodi, 2008).

The arts also enable indirect expression of the secret by using symbols and metaphors, thus maintaining a sense of safety for the children that allows for sharing but also for keeping the secret (Allen, 2003; Huss, 2012). For children who do not have the chance to play or to experience a childlike role due to home problems, an arts group enables regression, and develops the psychosocial, emotional, and educational advantages of shared play that includes expressing the safe, maintaining boundaries, sharing, and more (Malchiodi, 2008; Winnicott, 1991). The arts become a medium of symbolic reality within the group space that allows for the practice of social communication mediated through the arts and via the group leaders in the here and now. (Wolfgang, 2006; Waller & Mahoney, 2002).

Photovoice photography to empower individuals and groups. This approach provides visual expression and thus agency to individuals, groups and communities by utilizing their active "gaze" to define issues and engage in additional discussion in order to share and further define the issues, so that the hegemony or dominant voices are not the ones that define things (Wang, 1999; Woodlrych, 2004). Arts in general and photovoice are effective with populations who are less verbal due to age, disability, differences in culture, and traumatic experiences that are shameful to express directly, such as abuse (Drew, Duncan, & Sawyer, 2010). The camera enables enough physical and symbolic distance from the experiences to approach them and to share them with others (Levin et al., 2007). With children, then the camera enables children to be witnesses and phenomenological describers of their own difficult social experiences in an indirect way that does not endanger them psychologically or socially.

the camera enables children to be witnesses and phenomenological describers of their own difficult social experiences in an indirect way that does not endanger them psychologically or socially

This is also relevant when working with teenagers who do not want to directly expose their social life to adults. It enhances the relative power of youths in relation to adults because the youths control visibility and symbolic construction of their own reality. Thus, the camera becomes a bridge to the children's experiences that is a more embodied and appropriate way of addressing them than through direct questions based on adult knowledge (Drew et al., 2010; Lal, Jarus & Suto, 2012(. The use of a camera is also psychosocially enhancing, as it develops new skills, enables "having fun", and enhances a sense of efficacy and agency, which children often do not have (Moletsane et al., 2007; Strack, Magill, & McDonagh, 2004). This use of photovoice is less often described in the literature in relation to children who are dealing with parental

Bottle headless: An example of a participant's voice about the impact of addiction on the head of the family.

Alcohol and Addicition: An example of pictures that the children presented to the parents at the end exhibition

addictions. We identify a need for innovative methods to intervene and research this population, burdened with secrets and shame, that relates both to the micro and macro levels of experiences, and thus enables both releasing the external secret and building internal self-esteem. Sharing these images with parents, creates yet another level of systemic externalizing of the secret. The group intervention was based on the use of photovoice with this group for 15 structured sessions that were held over a period of four months. It has been published more extensively in terms of methods, in Arts in Psychotherapy,(Malka et al, 2017). The following themes emerged from the photovoice (Some of the pictures are illustrated above in Figure 1).

1. Personal processes of individuation through photography: The children first learned to use the camera. This focus on an external skill could be seen as adapting to the challenges of mastering reality. The agreement of the group for privacy and respect was also defined. The group learned composition, meaning, symbols, and use of props.
2. Separating from symbiotic home relationships through the distance of photographing these relationships
3. Using the discussion of the image in the group space as a distanced way to find words for emotional processes: The discussion of the image within the group space enabled the participants to find words for their inner emotional world, but also to address the secret of the parent's addiction indirectly. The second set of assignments dealt with the addiction that represented the shared reality of the group. The group leaders actively verbalized the legitimacy of the emotions that the children felt about the addiction. In addition, information about addiction was shared by the group leaders as part of their shared reality orientation.
4. Using symbols and metonyms in photographs to indirectly depict parent's addiction and to show reactions to the addiction through symbols 5. Creating a dual narrative in which what is shown is denied verbally, or using photographs showing what children are not yet ready to 'tell' and Expressing defenses
6. Creating a projected distanced symbol of the vulnerable self through photography.
7. Learning and expressing knowledge about the dangers of drinking

Together, the group created posters and slogans showing the dangers of drinking, based on their own images of broken bottles. Photography helped reduce denial of parents' addiction: As stated in the literature review, a central theme for children of addicted parents is the shame over their parents' addiction and the need to deny it from themselves and from others. This makes mediation of separation and individuation through peer interaction, and building a fulfilling social reality outside of the home very difficult for them, increasing their isolation.

This paper aimed to explore how photovoice can help to achieve the aims of a support group for children of addicted parents: Two central themes or psychological effects emerged from the data: First, we saw how photovoice was effective in enabling developmental growth. Second, we found that photovoice was effective in expressing secret and negative feelings about parents' addiction in a non-threatening way. The second theme is connected to the first because it freed up energy to deal with development rather than dealing with the negative and secret feelings about the parents' addiction.

Broken beer bottle on a rock in the park: An example of a participant's voice about the impact of addiction on the whole family.

To summarize, the contribution of this paper is that it has highlighted the dual role of photovoice in enhancing natural development and enabling children of addicted parents to approach their pain and defenses in an indirect but concrete manner. This ability to work "inside" but also "outside" was shown to be especially relevant for many groups of children in complex realities. This connection between micro and macro levels of experience can help to externalize rather than internalize the source of the problem for the children. This is concurrent with the aim of clinical social work, that is, to present emotional problems within their social contexts, and on this level, photovoice is particularly relevant to social epistemologies of combining micro with macro perceptions, an area that needs to be articulated more clearly in social work (Huss, 2016).

Regarding practical aspects, it seems that in such a project, the organizational base and parental involvement are very important. To create a basis for the implementation of photovoice, proper organizational preparation is required, including cooperation with the parents' therapists, and preparing parents for cooperation. Moreover, parental involvement and their ability to allow children to share their experiences with group members are a therapeutic element in and of themselves.

Top of page: Figure 1: Illustrating the implementation of Photovoice during the intervention program

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PhotoVoice: Arts-Based Participatory Research and Action to Inform Gender-Sensitive Disaster Policies and Responses in Japan

In what ways can social work research and practice capture the lived experiences of the socially marginalized and lift and amplify their voices toward the creation of more inclusive social policies and responses? This article presents an ongoing participatory action research effort aimed at the development of more inclusive, gender-informed disaster policies and programs following the Great East Japan Disaster in 2011. Using PhotoVoice methodology—a participatory method involving photography and creative writing—we also sought to introduce a new approach to knowledge development and policy making in Japan.

The Great East Japan Disaster and Women

A 9.0-magnitude earthquake struck the northeast region of Japan on March 11, 2011, which triggered massive tsunamis, causing unprecedented destruction to the natural and built environment. Nuclear meltdowns and hydrogen explosions at the Fukushima Daiichi Power Plant ensued, releasing high levels of radioactive material, whose effects continue to this day.

Decades of research and field work around the world have shown that disasters exacerbate pre-disaster inequities and magnify the vulnerability of marginalized groups (Enarson, 2012; Wisner, Blaikie, Cannon, & Davis, 2003). Unquestionably, women in Japan have been marginalized. In 2011, the year of the disaster, Japan ranked 98th out of 135 countries on the Gender Gap Index; in the most recent report released in October 2017, Japan ranks 114th out of 144 countries. Given women's lower status in society, it is no surprise that their perspectives are not well reflected in disaster policies and programs in Japan.

Prior to the disaster, Japan's major policies on disaster—the Disaster Countermeasures Basic Act and the Basic Disaster Management Plan—made limited reference to gender. Research in Japan has paid limited attention to gender, and no study has used participatory methods of investigation to capture women's lived experiences and perspectives. The PhotoVoice Project is aimed at filling these serious gaps in social policies, programs, and research.

Making Women's Voices Heard through PhotoVoice

Using PhotoVoice methodology (Wang & Burris, 1997), the project sought to document and analyze the consequences of the disaster and formulate recommendations to make disaster policies and programs more responsive to diverse and marginalized populations. As a participatory action research effort, the project was also intended to strengthen participants' capacity to take action themselves and incite action on the part of others to strengthen disaster policies and programs (Yoshihama & Yunomae, in press).

PhotoVoice, developed during the 1990s as a tool to identify and analyze community issues and formulate plans for change, is rooted in empowerment and emancipatory education, feminist theory, and documentary photography (Wang & Burris, 1997). It engages the very people affected by the social issue under investigation. Rather than being relegated to the role of study subjects, or objects of examination, participants serve as experts, producing knowledge through photo-taking and dialectic discussions. Along the way, they create voices (i.e., short written texts) to accompany selected photographs. Their photographs and voices are disseminated in print, digitally, or through exhibits in community venues. PhotoVoice has been used in a wide range of settings to examine and improve the social conditions of vulnerable population groups (Hergenrather, Rhodes, Cowan, Bardhoshi, & Pula, 2009; Yoshihama & Carr, 2002).

Gathering and Orienting Participants

Initially, we implemented the project in the three most severely affected prefectures—Koriyama City, Fukushima Prefecture; Sendai City, Miyagi Prefecture; and Miyako City, Iwate Prefecture. In each site, a women's non-governmental organization (NGO) helped refine and implement the project. We began with 20 participants in groups of five, nine, and six. Over the years, the number of participants has grown to over 50 as we have expanded the project to additional sites. Included were housewives, members of NGOs and governmental organizations, and professionals (e.g., physicians, nurses, and midwives) ranging in age from their 20s to their 70s. All had experienced varying degrees of loss and damage, losing family members and friends, having their homes damaged, and having to evacuate to temporary housing. Seven years later, some remain displaced.

Photographing and Narrating the Disaster's Consequences

Since the project's start, participants have taken photographs of various aspects of their lives and communities after the disaster and attended a series of group discussion meetings. At meetings, participants select several photographs that they wish to discuss. Together with their photographs, they talk about their experiences and observations of the disaster and its aftermath; this is a dialectic process where multiple perspectives are shared and acknowledged. Group facilitators (including the author) encourage the participants to go beyond simple narratives of what happened after the disaster or what image participants captured in the photograph. Photographers, other group members, and facilitators together explore sociocultural factors that might have contributed to what happened or did not happen, and what change would be necessary to ensure more effective disaster prevention and response policies and programs.

Many photographs are descriptive, capturing scenes of destruction caused by the earthquake and tsunamis, such as damaged houses, buildings, roads, railroads, bridges, and ports. Participants have also photographed damage to their own houses and workplaces, as well as the unfamiliar and difficult living conditions in their temporary housing.

Photographing the damage caused by the nuclear accident has required creativity. Unlike destroyed buildings and the heavy equipment used for repair of the Fukushima Daiichi Power Plant, radioactive material released into the air, soil, and water is invisible. Some participants initially expressed doubt about capturing such invisible damage; however, they have found creative ways to capture it. For example, the image of a cucumber grown too big and that of a persimmon tree with fruit sagging in the middle of winter were used to illustrate the impact of radiation contamination, which discouraged people from eating the vegetable and fruit.

Getting in Touch with and Expressing Emotion

Participants also have captured images that express various emotions: sense of loss, grief, sorrow, anger, fear, anxiety, powerlessness, and helplessness. These emotions have also been expressed during group meetings, verbally and in tears, facial expressions, and silence.

One participant took a photograph of a lone house that withstood the force of the tsunami. In pointing out that the inside of the house was destroyed and nonfunctional, she stated that she and other evacuees were similar, feeling devastated and empty inside. She also took a photograph of a tilted building to illustrate her sense of being destabilized by the disaster and evacuation. She also photographed a dog and a cat in a cage at the emergency evacuation center where she was staying and chose to display the latter to express her sense of entrapment in an emergency evacuation center.

Exposing Failures and Formulating Visions

Participants have also captured images of what they perceive as effective and ineffective disaster preparedness, risk mitigation, and responses. They have photographed and discussed the reconstruction process, which involved leveling mountains and cutting down trees to secure land for public reconstruction housing and constructing tall seawalls along wide coastal stretches of northern Japan. They have also frequently discussed the inadequate response to the radioactive contamination by the government and the Tokyo Electric Power Company. In addition, participants have created photographic images representing what is yet to happen and what they desire to happen, such as a more disaster-resilient society and reconstruction efforts that promote the coexistence of human beings and nature.

Creating Voices and Speaking Up

Of the many photographs taken and shared at group meetings, participants choose those they wish to display to the public. They then write a short message (voice) to accompany each photograph. In November 2012, we organized the first series of exhibits in Fukushima. In addition to displaying photographs and voices, printed large, we also organized public forums, where participants made verbal presentations and interacted with the audience.

We have thus far organized over 40 public exhibits and about 20 public forums. At selected exhibits and forums, we obtain written feedback from the audience. One audience member wrote, "I felt the power of the photographs. It is important to keep a record. Photographs help us remember and continue to talk about what happened."

Reaching a Wider Audience

A limited number of people attend exhibits and public forums, and presentations occur on a time-limited basis. Participants desired additional means to disseminate their photographs and voices. One such attempt involved publication of a book, a compilation of participants' photographs and voices in March 2015. Each participant designed two pages using their own photographs and voices. For the front and back covers, a participant drew a stream of photographs capturing images of the disaster along the coast, representing the journey from the present to the future (see photo).

Translating participants' voices into English and French represents another effort to achieve wider dissemination. Instructors and students of the Japanese language at the University of Michigan in the U.S.A. and Université Paris Diderot in France have taken up this challenge. The translation of voices has served as a valuable learning experience for students. It has become a regular part of an advanced translation course in the University of Michigan's Japanese Language Program. This is a new and exciting interdisciplinary collaboration.

In 2014, the National Women's Education Center, a national public agency in Japan, invited us to submit the participants' photographs and voices to its digital archive. This archive is linked to the Great East Japan Earthquake Archive (http://kn.ndl.go.jp/en/#/) of the National Diet Library (the equivalent of the U.S. Library of Congress), which is, in turn, linked to various archives around the globe. This invitation symbolizes societal recognition of the value of the citizen-generated documentary record of the disaster that our PhotoVoice Project has produced. The availability of English and French voices allows for global dissemination.

Continuing and Expanding

Life after a major disaster is demanding and unpredictable. When the project began, many participants were living in emergency evacuation centers or temporary housing; some had to relocate many times in search of safer and more suitable temporary housing. Many were assisting other disaster victims as part of their regular employment or as volunteers, and many continue to do so to this day. Participants were and, in many cases, still are exhausted and over-extended. Yet they have continued to take photographs and attend meetings, attesting to the meaningfulness and effectiveness of the project.

Given the chaotic conditions immediately following the disaster, initially, we asked prospective participants to attend three discussion meetings with the option of continuing if they so desired. Participants wanted to continue beyond the originally planned three sessions. The project is now in its seventh year and continuing to expand, with the participants themselves helping to create more groups in four new venues. These participant-generated efforts are another indication that the project is serving an important need for disaster-affected citizens.

Collective Creation and Dissemination of Knowledge

PhotoVoice—by combining photo-taking, group discussions, voice writing, and public dissemination of photographs and voices—effectively serves as a means to record, reflect, analyze, communicate, and prompt action while also serving as an introspective and emotive channel through which to identify and express feelings. Participants are actively engaged in the dissemination of knowledge through exhibiting their photographs and voices and making presentations to inform policymakers, practitioners, the media, and other citizens and prompting them to take action in their respective capacities. Clearly, PhotoVoice promotes cyclic processes of critical consciousness and action—praxis.

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Performance Art in Social Work to Help Integrate Immigrant Populations

To position oneself, to find one's place and allowing others to do the same seems to be the global social and cultural issue of our times and is the guiding principle of the project Performed City **(1)** which took place in terms of performative research in a small city in the southern part of Germany 2012-2014. This city has a population of 15,000 with over 70 % of them being migrants. Because integration is proving itself to be difficult, the city council turned to me, a Professor and developer of the Master Studies „Performance Art in Social Fields" at Francfurt University of Applied Sciences/Germany and long-standing Performance Artist, with the request to develop and implement an art poject for the entire city that would reveal the status quo of integration as well as support integration and communication between it's citizen.

Cultural Performance

Culture creates itself through acting. This aspect of culture, the aspect focused on acting, is referred to as Cultural Performances. Through the execution of acting with each other, Cultural Performances create events and negotiate processes. Culture as Performance, so to speak. Through the actions, in the so-called Cultural Performance within an everyday context, it creates not only an awareness, but also settles social realities.

Performance Art constitutes social realities by creating atmospheric, subjectively and inter-subjectively experienced situations with artistic tools. It identifies interpersonal situations; it constitutes reality and is self-referential. It`s call for action and negotiation in what is often a life situation can initiate and promote the capability to act. Because it cannot be directly interpreted and because of its multiple facets and multiple perspectives, it can contribute to peoples' freedom though the positioning of their "performative perspective" and "reflexion in action" **(3)**. This practice-led research **(3)**, the performance research has the particularity that, in the very moment of research it already has a reality-constituting impact.

Performed City addresses the social space - city - in relation to integration. In contrast to so-called urban performances, which take place within city spaces, Performed City does not address the urbanity of city space. In Performed City the social and cultural space within the democratic state system is itself the performance space - with its fabric of different sub-systems and finally the citizen himself.

Every citizen in a democracy is called upon to take part in the process of forming society to participate in forming the social and cultural city space **(4)**. As participant, through his position in the social and cultural city space as well as through (per-)forming situations with tools such as intervention, operative settings, involvement and implementation **(5)** he gains a continuous ability to act and constitute social reality. Thus he enables his own integration.

The performative-artistic city project Performed City takes place in three Lines of Actions, which are the essence of the methodology I developed.

Inner Line of Action

In the Inner Line of Action=Performative Positioning of a City the positioning of constituting powers in the social city space will be consciously perceived and staged. An entire city is systemically positioned and performed in regards to her social fabric. The reference for this is the systemic formation work as method, performing visually relationships patterns which exist in a system. The systemic formation work is expanded through artistic means and then performed with the entire city by means of deputies=performers. I refer to this systemic-performative formation work with an entire city as the Performative Positioning of a City. The term "system" is a construction **(6)** and serves orientation. Based on family-systems, the psychologist Bert Hellinger, among others, observed that, for instance, the entanglements and exclusions of individual family-members has a disruptive effect on the entire system. Affiliations can be restored through

systemic work, something that makes the solving of entanglements for the entire system possible. The systemic work is based upon the fundamental presumption that a change to a part of a system influences the entire system **(6)** - here: the entire city. In the project Performed City I have extended the systemic formation work in cooperation with the systemic advicer Käthe Finke **(7**) in order to include an entire city. A factory building serves as a "miniature city." Here in this closed performance location the city's deputies embody the city and its atmospheres in Performative Positioning of a City=Inner Line of Action. After comprehending the space that they are in, accomplished through walking and standing, they position themselves graphically according to their subjective feelings. The assumption is, that social-cultural issues reveal themselves through the positioning of the city, and that theses initiate further systemic and performative strategies.

This settling occurs through physical positioning=embodiment of the urban position in a performative-temporary drawing of a space=mapping and through performative action which serve to position the city. Problems in the fabric and possible steps within the urban for resolution within the practiced democracy in the city become visible and available.

The possible resolutions come first out of the systemic **(8**), which restores democratic order and settles - through movement - the urban structures in relation to democratic order and negotiates this order. Art provides the systemic continuation. Art opens the space of possibilities and actions and settles the real and actual. The growing awareness of problems within the fabric and possible steps towards resolution are understood as calls for action. By taking up these impulses to act and developing them further, performative actions occur, that when performed in the real city space, will constitute the city anew. For this reason, I refer to them Performative Constitution of a City = Outer Lines of Action.

Outer Line of Action

In *Outer Lines of Action= Performative Constitution of a City* performances and actions take place in the real-life social urban space. During the *Inner Line of Action= Performative Positioning of the City*, the issues became evident to the deputies concerned. Now, in *Outer Lines of Action*, the issues will be formulated into a stand-alone performance-action performed in a real-life social or cultural space.

Culture creates itself through acting. In the negotiations which follow, the settlings are fitted. Culture is created through the execution of settling and negotiating, a *Cultural Performance* whose aim is the integration of diversity through democratic positioning.

Public Line of Action

The objective of Public Line of Action is to empower the citizen to integrate into their democratic city, through participation **(9)**. The citizen is empowered to participate through the *Citizen Happening*. Citizens are invited to take a position on their individual stand-points, to show this and negotiate it in the negotiation process with their fellow citizens, thus forming the city as a whole.

A Happening **(10)** represents an artistic experimental arrangement, which suggests everyday actions within the context of art as experiment. In Citizen Happening the performance actions from the Inner Line of Action and the Outer Lines of Action are set up like an obstacle course. At various stations, the participant, directed by mapping, situations and guidelines for action, can mimetically try out performative methods, and subsequently develop their own impulses for action poietically to settle them in their city. In terms of cultural and social participation, these are first performed experimentally in the miniature city and later implemented and negotiated in the real-life social and cultural city space.

Performative and participatory methods are democratic methods, which demand and promote democratic intercultural competencies. In Germany, not all citizens, whether native or immigrant are familiar with democratic types of action. Performed City, through Performance Art can contribute to empowerment towards democracy.

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Social Work Ethics: Using Theatre to Enhance Judgement

Ethical practice is not a matter of rule following; the art of ethical judgement is more subtle and complex. Ethical deliberation is not the inculcation of rules to be followed by practitioners but should be seen as a critical and thought-provoking process that questions moralising rules and examines assumptions and values. Drama is an approach to help students explore and examine ethics in professional practice. Dramatic forms have the potential to capture and represent ethical issues that are often missed or ignored in traditional pedagogic practice. We will outline the development and delivery of an ethics skills workshop for final year social work students that employed strategies from theatre to identify and explore ethical issues in practice.

Ethical Judgement

Social Workers in England are expected to engage in ethical reasoning, reflect on their values, and recognise conflicting values and ethical dilemmas. (Health and Care Professions Council 2016) However, while professional codes provide support in ethical deliberation they are: '...not designed to provide a detailed set of rules about how social workers should act in specific situations or practice guidance. Rather... the aim is to encourage ...[practitioners]... to reflect on the challenges and dilemmas that face them and make ethically informed decisions.' (BASW 2012:5)

Ethical reasoning involves recognising and evaluating the strengths and weaknesses of different perspectives and exploring one's own ethical commitments and assumptions. This process, though, is challenging because: 'Ethical ideas, principles and emotions can buttress each other and they can also come into conflict... and they can often make us feel uncomfortable in the knowledge that, while we've done our best in that situation, we would have liked to do better.' (Evans and Hardy 2017:5)

Ethical decision-making, then, is demanding because it involves recognising different perspectives and balancing potentially conflicting principles to manage complex situations. Our ethical commitments are something to which we are strongly attached — we feel them strongly, without necessarily understanding the basis of these commitments and being able to articulate them clearly.

Using Theatre To Enhance Judgment

Ethical decisions infuse the day to day encounters of social work practice. Theatre as a collective practice can recreate something of the character of these encounters and, in doing so, enable participants to recognise and explore the ethical challenges they faced. Furthermore, drama engages understanding in a rich and broad sense. It can convey and help us understand not just cognitively but viscerally and link with knowledge in practice. This is important because professional know-how is not only contained in formal knowledge in statements but also activity dependent concepts — that is '...concepts the grasp of which depends on your activities on and with things, including the actives of perceptually attending to things' (Luntley 2011: 24).

It can also be helpful to see professional practice through the lens of drama – as a process of improvisation. We might link this to Goffman's understanding of the dramaturgical problems which people negotiate in everyday life (1990) and the creative extemporization which we all engage in within

social settings and use this framework to support reflexive learning and develop insights into practice.

As an inter-disciplinary partnership, we wanted to draw on both our areas of expertise – from the nuanced understanding of ethics and the employment of dramatic forms to facilitate experiential learning. We began with an idea that we wanted to provide the students with an embodied experience of ethics which would hopefully help to move them more deeply into their enquiry. We had some fascinating discussions around the different forms available to us – from naturalistic drama which could be employed to re-enact and so re-visit scenes that the social workers had been involved with/witness to through to circus skills such as spinning plates and tightrope walking which might serve to provide a metaphorical container for the work that the social workers may be involved in. We finally settled on Image Theatre as developed by Augusto Boal. We felt this was a useful tool for a number of reasons. Firstly, Image Theatre was conceived as a projective tool that allows participants to reflect on their experiences so the pedagogic aspect was already embedded in the methodology. In Theatre of the Oppressed Boal says: "It is not the place of theatre to show the correct path, but only to offer the means by which all possible paths by be examined" (1985: 141).

Image Theatre is a very accessible form which requires no previous theatre experience. Boal had first used this model to promote literacy and all it requires is a willingness to demonstrate through action and an openness to reflecting critically. Image Theatre is also a 'poor theatre' form and did not require any special equipment (very handy when working in an academic environment). Finally, and most significantly, image theatre can work to contain and communicate difficult emotional material. Creating still tableaux of an incident invites participates to identify key elements and to take up a clear attitude in order to effectively demonstrate the scene – e.g. the angry mother, the authoritarian teacher.

On the day we began our work together with inviting participants into a room set-up with a circle of chairs rather than the rows they are used to. We began with an ice-breaker, name game. This built a feeling of trust within the group and we moved on to create a group contract which outlined our code for working together. This included an awareness of the ethical context within which we were working. This was followed by a session which invited the students to reflect on their own ethical perspectives and practices.

After a lunch break we began the session with a practical 'warm-up' game which encouraged group members to become familiar with their new environment and experiment with moving their bodies in the space. The group then witnessed a model session facilitated by one of the group leaders. This model coached a group member in the creation of a still image which encapsulated a critical incident which resonated for them. After some discussion around the themes emerging from the modelled session, the group was then divided into smaller groups and each member shared a 'critical incident' that resonated with them. Once they had each discussed their experiences with their peers they chose one critical incident to make a tableau. Often in the groups, the tableaux encompassed themes that many of the group members identified with. The group tableaux ranged from the dilemma of working with an elder and her family around a decision to enter a care home to working with an emergency case of an asylum seeker with an autistic child. In each case the group facilitators were struck by the vibrancy of the presentation that had been totally self-directed and also the quality of attention engendered in the rest of the group who observed and offered commentary.

De-roling was very important aspect of the process as some people had become strongly identified with the figure they had been presenting. So, in a circle each person was invited to state their real name and something about themselves e.g. their favourite colour. This helped to bring the performer back to their identity outside the session. This process of distancing serves to allow the participants to begin to process their experience of the work and the themes and emotions that had emerged.

Conclusion

Theatre can help practitioners unearth their ethical scripts and critically explore the role they play in their day-to-day practices. In a post workshop evaluation, we asked participants to identify any impact of the workshop on their practice. Overwhelmingly, their view was that the workshop gave them a strong sense of value pluralism and engaged them in recognising and learning from different perspectives. One person summarised this saying the workshop had allowed participants to consider '… the impact that roles, perspectives and positions have in impacting opinions, emotions and then one's understanding.' For the participants — and for us as educators – the workshop was a positive experience. The workshop demonstrated that theatre can help practitioners unearth their ethical scripts and critically explore the role they play in their day-to-day practices.

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FEATURE ARTICLE

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Art and creativity as a capability: Utilizing art in social work education

In the current discourse creativity is generally conceived of as a means to an end, the latter often being economic productivity, individual performance or team achievement. This is particularly salient in the way creativity is conceptualized as an essential aspect of the ubiquitous 21st Century Skills (see Trilling & Fadel, 2012) in which it is conceptually linked with innovation: people in the workforce need creative competencies in order to be able to stand firm in tomorrow's complex and fluid world. However, if we consider creativity and its extension, the arts, such a definition falls short to adequately account for their rich phenomenology. The arts and creativity surely mean more to human beings than only economic value. The issue appears to be that in the current debate creativity and the arts are generally conceived of as being purely instrumental, whereas they also bear intrinsic or end value qualities. The latter, for instance, resonates the conception of art for art's sake.

In this contribution, I would like to problematize the dominant discourse by framing the discussion in terms of a model that we have been working on recently. In this model, I start from the question: what is the meaning of creativity and the arts for human wellbeing? Furthermore, I conceive of creativity as fulfilling multiple functions rather than being solely a means to an end. In line with this, such a more nuanced model of creativity and the arts may more adequately tap into the potential for their application in social work education. Therefore, the essential question for the arts in social work education may be reframed as follows: Can we obtain a frame of the value of arts and creativity in social work education that includes both wellbeing aspects and economic use?

To this purpose, I will start with some basic tenets for the model, and then develop the model in some more detail. However, for a more extensive account I refer the reader to upcoming work.

A perspective from the capability approach

The model is built around the conceptual framework of the capability approach (CA; Sen, 1999; Nussbaum, 2011). This approach offers a take on human wellbeing as the degree to which one is able to live the life one has reason to value, i.e. to do what one wants to do and to be who one wants to be. Note that one's actual reasons for valuing that life are never theoretically contested as they are part of the agency exercised by the person. What counts is that the person has such a conceptualization. Furthermore, human lives are plural, constituted by various valuable but incommensurable domains (e.g. health, social relations, and play) and human diversity in descent and life history is key to understanding what it means to be a human being. Also, any person is in principle able to determine her own priorities with regard to the life domains deemed most valuable, be it that individual persons may have different levels of capacity to do so, and moreover, have different (levels of) needs to satisfy in order to achieve wellbeing. In the broader picture, these basic tenets acknowledge human diversity as fundamental.

However, in the CA the process by which individuals actually achieve wellbeing is considered universal, as it involves converting one's resources into realistic opportunities and actual functioning, respectively. To express this notion, in the CA a distinction is made between the freedoms or realistic opportunities a person has at her disposal, the so-called capabilities, and the actual functioning one achieves. In other words, potential wellbeing is discerned from achieved wellbeing. Whether one actually exercises one of her realistic opportunities is the consequence of a choice process between realistic alternatives to fulfill one's life. This means there is always an aspect of freedom to act or agency involved. An essential aspect for evaluating a person's wellbeing is therefore that instead of merely focusing on functioning, one also has to evaluate the level of one's capabilities. Of course, the conversion of opportunities into functioning is constantly influenced by all kinds of contextual factors that expand or limit one's capabilities or functionings or both, such as: disabilities or special talents, the physical or living environment or social constraints. Put otherwise: wellbeing is a function of both individual agency and contextual factors.

The CA offers handles to evaluate wellbeing in all complexity. For instance, it acknowledges the plurality

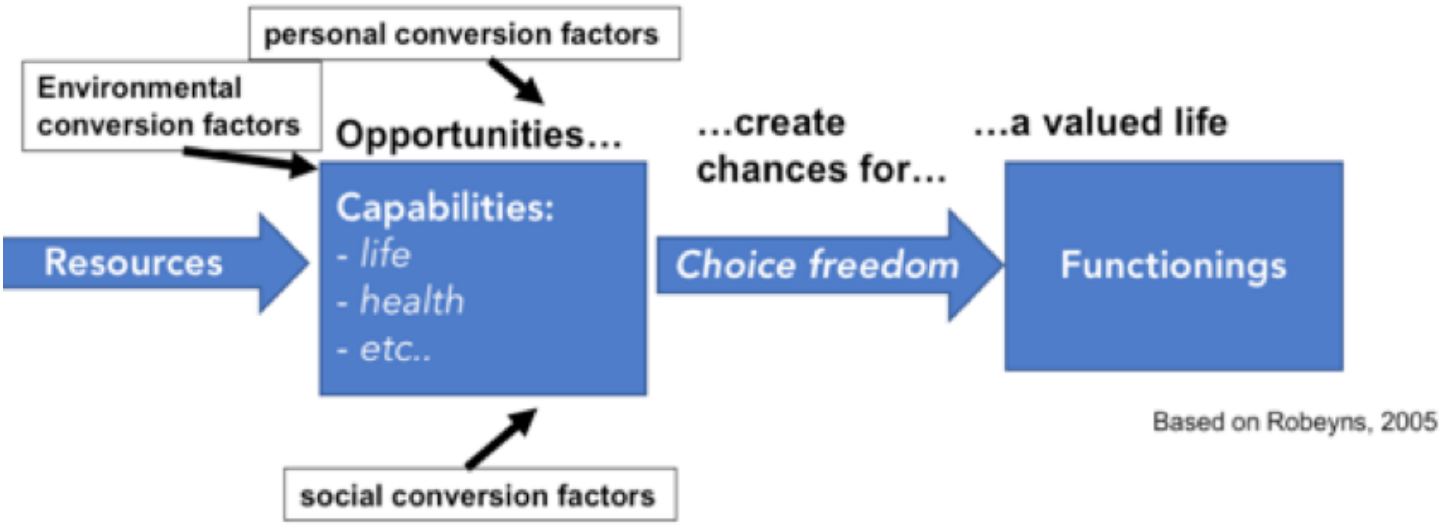

Figure 1. The capability conversion process (adapted from Robeyns, 2005). From left to right: a person has contextual resources at her disposal; these form the basis for her capabilities (realistic opportunities); from these opportunities she may choose the functioning that conforms best to the life she has reason to value. The conversion process is limited or enhanced personal, environmental and social conversion factors.

of and diversity in human lives, and provides a general framework to assess inequities in functioning rather that inequalities in the distribution of resources. Furthermore, capabilities are considered final ends, as they represent life domains that are valuable to pursue without requiring external or simplified valuation in terms of economic utility or personal happiness. The conversion process is shown in Figure 1.

What to learn from the CA for art and creativity in social work education? Briefly, capabilities are deemed intrinsically valuable life domains or aspects of life valuable in themselves, and a deficit in one capability cannot be compensated for with the increase in another. Particularly the latter aspect will prove useful in conceiving creativity and the arts from a broader perspective than a merely instrumental one.

The capability to art and creativity

The model under development, and concisely sketched here, conceives of creativity and the arts as a capability, such that creativity and art are to be considered a life domain worth pursuing in itself. However, creativity and the arts also have this aforementioned instrumental side to them: they help us to achieve something else that we consider valuable. In terms of the CA this is not uncommon: capabilities are often clustered with other capabilities. For instance, the capability to maintain social relations enhances one's capability to enjoy education and to exercise practical reason in daily life.

In Figure 2, our capability model of creativity and the arts is shown schematically. It entails three levels of value. The first level (the lower level in Figure 2) represents the instrumental value of creativity and the arts. This level refers to the aforementioned instrumental way of applying creativity and the arts to obtain other valuable assets such as economic prosperity, innovation, better team performance or personal growth. This level dominates the discourse on value and application of creativity and, to a lesser extent, the arts, as judged from the vast body of research on creativity and its applications, mainly in the social sciences, particularly social psychology and organizational studies.

I will step over the second level for now and progress to the third level (the upper in Figure 2). This third level represents the value that creativity and the arts have in and of themselves, often referred to as their intrinsic value, although this qualification is sometimes regarded as conceptually problematic. Qualification of this level pertains to what we could call: creativity and artistic activities as expression of humanness, i.e. what it means to be a human being. Apart from what creative or expressive efforts bring us, the mere fact that we are creative and capable of artistic production is testimony of our humanity. It might even be argued that it represents a uniquely human faculty. Because of the latter, it also links creativity and the arts with culture and expressions of cultural identity. Research relevant to this level pertains predominantly, but not exclusively, to the humanities, e.g. the philosophy of art and the cultural sciences.

As for the second, intermediate, level we find a certain kind of mixture between the instrumental and intrinsic levels, which can be called constructive. The constructive value of creativity and the arts pertains to the notion that meaning-producing acts or artefacts also construe social relations and structural positions: by inventing (non-) verbal concepts human beings perform a social act. This notion resonates strongly with post-modern philosophy and post-structural

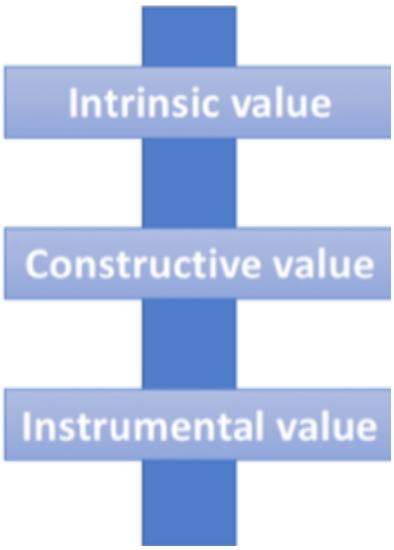

Figure 2. The capability model of creativity and the arts. In this model three levels of value are conceived, from top to bottom: the instrumental value, the constructive value and the intrinsic value of creativity and the arts.

notions of relationality such as to be found in the works of Michel Foucault, Bruno Latour, Gilles Deleuze and Felix Guattari, but also more recent constructivist thinkers. Key to their ideas is the notion that the perception of reality is a complex construction in which concepts provide us with the means to obtain control. Artistic and creative acts provide us with these concepts. Thus, the constructive level forms a "twilight zone" in between the social and the meaningful, in between the social sciences and the humanities.

Towards an arts-based curriculum in social work education?

So how can our current capability model of arts and creativity inform social work curriculum development? Apart from a willingness to include creativity and the arts as cornerstone in the curricular design, it may be helpful as a means of conceptualizing three educational levels: The intrinsic value of the arts helps social work educators to train students in acknowledging what it entails and means to be a person as a human being. This may for instance involve students experiencing and reflecting on the meaning of artistic products or exercising creative activities. Tapping into the constructive value offers insight into the socialization aspects of artistic and creative acts. To experience this, students may obtain insight in human relations and social positioning by studying artistic processes or the social effects exerted by creative articulations of concepts. Finally, the instrumental value of creativity and the arts may be learned by acquiring the skills to purposefully apply creative activities to influence people's behavior. Note that all three levels entail acquiring insight into the effects that artistic and creative processes have on human beings both individually and in groups.

Conclusion

Although the capability model of creativity and the arts is still under development, some preliminary conclusions may be drawn in the context of art-based or art-informed curricula of social work. First, by utilizing concepts from the CA the model capitalizes on the close connection between art, creativity and human wellbeing, while simultaneously providing a conceptual interface with other disciplines in which capability thinking is gaining ground, e.g. economics, development studies, psychology, and health sciences. Second, it bridges the traditional epistemological divide between the humanities and the social sciences, because it acknowledges the multilevel and plural character of creativity and the arts as a human faculty. Third, and finally, it offers a broad perspective that also allows for ethical questions regarding art and creative practices related to the social domain, such as: Is access to creativity and the arts and arts education equally distributed? What are the consequences of damaging cultural heritage from a perspective of human rights?

I hope this contribution illustrates that a take on the arts and creativity from a perspective of human capabilities offers great and multifaceted potential for social workers and their clients, which therefore deserves to be developed in social work education. I would even dare to go further and claim that any social work curriculum employing concepts of the arts and creativity is to be considered incomplete if it does not, in one way or another, cover all three conceptual levels such as developed in our capability model of creativity and the arts.

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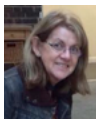

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Arts-based pedagogies in social work education: Does it measure up?

Social work education is confronting unprecedented socio-economic and political challenges resulting from globalisation, demographic and cultural transformation combined with technological advances. How it prepares students by keeping to the true spirit of an empowering and emancipatory yet a robust and fit-for-purpose approach to education, demands a creative approach. Our own endeavours as educators from the UK in searching for novel approaches, has led us to experiment with the arts as a means of enriching social work pedagogy (Hafford-Letchfield et al, 2012). Social work epistemology has traditionally been founded on social science theoretical frameworks so borrowing methods from the arts seems to naturally build on this interdisciplinary approach. However, the need for accountability led us to conduct a wider exploration of what is involved in arts-based learning and to look for potential new methods for research and evaluation which bring us closer to understanding why arts-based approaches might be effective in learning and teaching? In this short article we share selected findings from a systematic review of the available evidence (Leonard et al, 2017). We highlight key messages and principles for educators interested in designing an evaluation of arts-based pedagogies and what we have learned about doing this to best effect.

Does arts-based pedagogy work?

We found that introducing and delivering arts-based approaches often provokes wide-ranging reactions from those involved such as those regulating the social work curriculum, other academics, social work students and practice educators. This may be based on the personal values they give to the role of arts in society and their own positive or negative experiences of, for example music, art, poetry and drama. These may lead to resistance to the value of this type of learning and learners may need encouragement to take risks. Deployment of the arts needs to be seen in the context of the contested nature of social work knowledge and what is recognised as important in the education of social workers. Often the worth of scientific, research informed knowledge and the development of qualities such as humility, the ability to build relationships and the values of social justice are in competition with each other when prioritising content in the social work curriculum. Whilst policies on education often identify the need for critical thinking to be augmented by creativity there remains a strong emphasis on technical-rational ways of working rather than the artistry of the reflective practitioner. Activist pedagogies can challenge formulaic methods in areas of learning where there is complexity and uncertainty such as in social work. The arts may offer different interpretations to enhance assessment, the analytic and action capabilities of social work in collaboration with service users. These are good example of activist pedagogies which may help to generate new ways of practising. Indeed the need for democratic engagement and centrality of user and carer experiences in education are often cited as a strong rationale for using arts based pedagogies (Sinding et al., 2014: 188). These debates led us to conduct a systematic review (Leonard et al, 2017) into the impact of the arts in social work education to explore 'what works' and the range and type of evidence available.

Reviewing the 'evidence'

Our review identified nine empirical studies from USA, Australia, Israel and U.K. 2003-2015. Just one identified the explicit use of an evaluation model using Pawson and Tilley (2000). Whilst many more educators have published and shared their use of arts-based pedagogies, most accounts fall short of demonstrating an adequate design and reliable outcomes that could emerge from a more in-depth evaluation. Carpenter (2011) identified significant gaps when developing

research questions and suitable evaluation strategies in social work education and drew on Kirkpatrick's four levels of impact on the learner. These range from 1) changing perceptions, and attitudes 2) increased knowledge and skills, 3) changing behaviour and 4) impact on service delivery. Much of the evaluation in the studies we reviewed fell within these first two levels.

The approaches used in the review studies included sculpture, drawing, photographs, literature, music and drama. We found evidence in three key areas. The first concerned learning about relationship between micro and macro level perspectives in social work, for example by students developing community action projects using peer theatre, sculpture and drawing which enabled them to develop skills, knowledge and values in advocacy, human rights, food poverty and interpersonal violence. The second theme concerned how the arts facilitated students to develop leadership for interprofessional and partnership working particularly when arts based activities were shared or facilitated with service users and carers. By generating a more dynamic learning climate, the opportunity for direct work together through arts activities subtly challenged the usual power relationships between practitioners and service users. The third theme centred on the unique features of how the studies were designed and illuminated the theoretical influences of social sciences and arts-based methods. These need better articulating in order to assist with evaluating impact for social work practice. Some of this work has been done extensively by Huss (2015). Savin-Baden and Winpenny (2014) offer a system for classification which considers how arts based methods in social work practice can be used as an intervention and at the other end of the spectrum can actually generate findings in an art form (see Huss, 2015). Sinding et al. (2014) talk about the arts acting as a vehicle for 'getting stuff out'; inhabiting others' worlds'; and 'breaking habits of seeing/knowing' (p190) in order to address individual and socially messy, problematic emotions and experiences in social work.

So what's next?

It may be that we need to seek more opportunities to apply research findings and to demonstrate how we can assess the quality, fitness for purpose and relevance in answering different or empirical questions about what is effective about using the arts in learning and teaching. Our review highlighted some of these challenges in weighing up evidence to answer a collective question about the impact of the arts in social work education, particularly given the diversity of methods, approaches and evaluations in the small-scale individual studies examined. We found that these only partially provided reliable measures on aspects such as learner's experiences, the acquisition of higher knowledge and skills, the potential for deeper learning, behaviour change and impact on the organisation and service users as a result of engaging with the arts. Whilst no conclusions can be drawn as to whether qualitative, quantitative or mixed methods would provide more robust designs and evaluation, it is important to think more proactively about how we identify the research question we are seeking to answer, our aims and objectives and relevant methodologies. The use of comparative studies and pre- and post-learning episode evaluations for example would appear to be something we could do more of? For those of us more interested in the process of learning, any evaluation could be more focused on the impact of pedagogy and teaching interventions.

One controversy in this debate is the question whether by bringing arts-based activities into the curriculum and research agenda should be primarily concerned with generating evidence and the role of the arts in challenging the dominance of scientific thinking as seen in the current emphasis on evidence-based practice. As an alternative, the arts can be used as pedagogical tools and approaches to mirror the values

of the profession as well as to enable experience, affect and empowerment for the individual or group of learners which can be valued and self-reported in the spirit of transformative education without specific measures or accountabilities. Pink (2007) suggests the use of visual and sensory approaches to communicate on a deeper, affective level essential to our practice in health and social care beyond words. There may also be advantages of integrating the arts to facilitate service user involvement and interprofessional learning in social work education in a myriad of ways. In short, there are differences about why and how we explain and clarify our motives and drivers for research and evaluation of arts based pedagogies which would help to identify our values, assumptions and any theories used. We conclude with some tips to evaluating arts-based pedagogies (see also University of West of England http://creativeandcredible.co.uk).

- From the outset, identify key aims and objectives; clarify the focus on the process or outcomes of learning (or both) and design the evaluation accordingly. Evaluation can be a judgement of both the quality of the art and the research methods, in comparison with other approaches.
- Make your theoretical framework in which the research questions are grounded explicit (context/world view/ underpinning assumptions/ relevant literature). This is important for the reader to judge the value of any new findings.
- Is the evaluation ethically sound – especially if participation involved, and because of the emotional content of arts based approaches? Have all stakeholders been consulted/ informed and given consent in writing?
- Is it clear who the audience is for the report? What response is being sought? Is it intended to influence practice or challenge policy?
- Investigate new and developing methods alongside your project and evaluation and experiment with different methods and styles of research. A combination of methods between the humanities which may not use rigorous methodologies, and the empirical tradition of the social sciences has mutual benefits (Pink, 2007).
- Evaluations of arts-based approaches could employ both quantitative and qualitative methods, borrowing from across the disciplines, for a mix of objective and subjective perspectives alongside acknowledgement of tension of positivist perspectives and pressure to apply 'gold standard' EBP methods?
- Pawson and Tilley (2000) advocate 'realistic evaluation' that can be formative or summative. Formative focuses on the process of a programme at different stages or milestones to provide feedback to participants on progress and to help decisions on future action. Formative evaluation can also be described as exploratory and in many ways a better philosophical match with arts based approaches.
- Use interactive measures: observation, individual interviews, focus groups and feedback sheets with open-ended questions using an analytic approach and thematic analysis which can be ethnographic and iterative. Give consideration to pros and cons of quantitative/qualitative methods.
- Choice of data analysis needs to fit with aims/research questions and can be checked at stages via reflection or peer feedback.
- Make recommendations and identify follow-up activities.
- Consider comparison with evaluation of teaching in other professional education.
- Given that educators often investigate their own pedagogies, use colleagues or an independent research team to conduct the summative evaluation of a project. Analysis of data would compare baseline with exit data for difference, including statistically significant difference.
- Has your use of the arts made the findings more accessible to a wider audience – can it be published more widely than academic journals?
- How useful are the findings (so what?) – does it advance knowledge in an area, or enhance experience?
- Does it make a difference?

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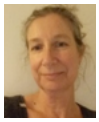

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Transforming Lives:
Connecting Social Work with the Arts

For many practitioners the connection between the arts and social work will not necessarily be visible. This short paper contends that connecting with the arts and making space for the arts in social work should be integral to the profession. The combined impact on social work of neoliberalism and proceduralism coupled with the 'social turn' in art has resulted, Schubert and Gray (2015) argue, in the arts now occupying the space of social change and emancipatory outcomes once held by social work. I propose two ways for the profession to move forward and begin to reverse this scenario. One, to re-engage with the concept of the art of social work (Rapoport, 1968; England, 1986) through opening up an intentional space for social workers to learn from how artists use creativity to achieve positive outcomes in the lives of service users. Two, once the impact of participating in arts activities is discernible, there is a social work role in supporting access to the arts to achieve social change.

Art, Creativity and Social Work

Connections between art, social change and social work are neither new nor novel. Back in the 1960s Rapoport argued that 'both social work and art can be conceived as instruments of social change' (Rapoport, 1968: 144). Almost twenty years later England's 'Social Work as Art' (1986) whilst reminding us of the freedom that art and artists have to engage in aesthetic relationships, also alerts us to the emerging proceduralism, hard empiricism and Evidence Based Practice (EBP) that was beginning to re-shape social

work. Both England (1986) and Rapoport (1968) were recognising and countering a tide of change in the profession by highlighting the creativity and art within social work that leads to effective communication, meaningful relationships and empathy. At a time when neoliberalism, proceduralism and managerialism are seeping into ever more aspects of social work, the disconnect between art and social work is widening. This has led Schubert and Gray (2015) to suggest that the core social work values of social justice, communication, relationships, and the valuing of difference and diversity are now more visible in the work of socially engaged arts practice than in social work. Ongoing research in Scotland is evidencing the salience of communication and reciprocal relationships between artists and disabled people in inclusive arts practice (Levy, et al., 2017). In a study on inclusive music classes for disabled children and young people provided by Paragon, an inclusive arts organisation based in Glasgow, Scotland (http://paragon-music.org/); music tutors used creative forms of communication to build relationships with the young musicians. Relationships that were trusting, reciprocal and meaningful, and centred the voice of the young musicians. These relationships demonstrate an openness to listening to other knowledges, other ways of being, doing and seeing the world through 'learning to listen' (Spivak, 1990:292). Similarly, creative communication and listening should be central to how social workers access the diverse worlds of service users (Gray and Webb, 2008).

Music Tutor: I'm working on communication. I'm trying to build the principle skill in music and that is listening. So how do you do that? You have to demonstrate that, and you have to listen yourself, and if they can see you listening and you are listening genuinely to who they are as people then they will listen to you. Then you've established the opportunity for the m to start trying new ideas, new sounds and discover new ways of learning about music.

This Paragon study and others are highlighting the scope for intentional learning on the common ground intersecting the arts and social work. To open a space for dialogue on re-interpreting art and creativity in social work, and to support the profession to enact prevailing policy in social care.

Current social care policy in Scotland is framed within a rights based, social justice discourse, with key policy drivers being personalisation and the use of outcomes based approaches (Social Care (Self-directed Support) (Scotland) Act 2013). Personalisation focuses on providing services that are person centred, responsive to individual needs, and offer greater choice and control in the lives of service users. An outcomes based approach frames practice as a collaborative interaction between a social worker and service user that identifies and works to achieve agreed outcomes for service users. Both personalisation and an outcomes based approach require social workers to think differently and work differently with service users through centring the voice of the service user, and being creative in responding to diversity. Both policy concepts are premised on practitioners working democratically with service users to achieve outcomes in their lives that reflect their capabilities and have meaning to them (Nussbaum, 2006; Sen, 2009). For some service users this might mean having the opportunity to participate in inclusive dance, music or art activities, this requires practitioners to 'see' the arts as meaningful activities for marginalised groups.

Placing the arts within the frame of vision of social work in this evolving arena of practice can facilitate for learning from inclusive arts practitioners. There is a dual role here for social work, to learn from the art and creativity used by artists to achieve positive outcomes in the lives of service users, but also to take a step back and to make sense of the significance of the impact of the arts on the lives of service users, and support access to the arts. Aligning social work with the arts within a social justice framework (Sinding et al., 2014), is an acknowledgement of the role and power of the arts to enact social change and to challenge normative assumptions of embodiment.

Arts, Social Work and Social Change

Embodiment is constrained by socially constructed norms of what a body can and should do. These norms are performed within the confines of lived experiences (Butler, 1993). Exposure to different ways of knowing, being and doing help to expand and redefine lived experiences, unsettling and disrupting social norms. Art can provoke change in how we understand and experience the world, it has the 'capacity to interrupt our habits of seeing, to challenge and alter what (and how) we know, and thus how we interact and relate to one another' (Sinding et al., 2014:194). Recent research on disability and inclusive arts is evidencing the power of the arts to transform lives and contest normative assumptions of disability. This work is drawing attention to how involvement is impacting on confidence, motivation and identify (Levy et al., 2017; Hall, 2013; Atkinson and Robson, 2012; Parr, 2006), agency and social inclusion (Newsinger and Green, 2016), empowerment (Houston, 2005), activism and social change (Sinding and Barnes, 2015), and disability culture (Kuppers, 2011). In the Scottish Paragon study (Levy, et al., 2017) the development of inter-dependent, meaningful and trusting relationships between artists and disabled children emerged as central to the empowerment and development of agency in the young musicians. The impact on the young musicians participating in the inclusive music classes was visible to their parents, but also to social workers who asked parents what their children were doing in the music classes that was leading to them being 'more motivated and together'.

Engagement in inclusive arts activities appears to build confidence, motivation and intersectional identities in the lives of disabled people, transferable skills that can be applied to other areas of their lives. Collectively the work of organisations like Paragon are contesting the position of disabled people in society, what it means to be disabled, a musician, dancer or an artist.

Conclusion

The creativity of the arts opens up opportunities to contest and challenge normative embodiment, and critical social work can and should be part of this process. Fundamental to the positive outcomes for those participating in inclusive and socially engaged arts are core social work skills: effective communication, meaningful relationships and empowerment. If we agree that neoliberalism, proceduralism and managerialism are diluting the profession's focus on these core skills, then the time is surely ripe for social work to be connecting with the arts. To learn from the creativity of artists, support access to inclusive arts for marginalised groups and to re-engage social work in 'emancipatory practice and transformative change' (Schubert and Gray, 2015:1353). The following are some ideas to take forward to support social work connecting with and integrating the arts into practice.

Social Work and Creativity - Learning from the Arts:

- Making space for knowledge exchange on creativity in practice, and creative approaches for developing supportive and interdependent relationships that can lead to positive outcomes for service users.

Social Work Connecting to the Arts for Social Change:

- Social work seeing and using the arts as spaces for meaningful activities that can transform lives and enrich society through engaging in different ways of being and living in the world.
- Social work supporting access to the arts as a conduit to enable marginalised groups to communicate, develop agency and a voice within society.

There is a natural synergy between the arts and social work that coalesces around social change. If social change is central to social work, connecting with and learning from the arts should be integral to the profession.

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Bad start to the year: Artists help social work students recover after 2015 Nepal Earthquake

Nine months after the April 2015 earthquake, Artists in Community International , returned to Nepal. Each year we run an arts program there with a range of communities, and with the Nepal School of Social Work (NSSW).

Before arriving in-country Pradipta Kadambari CEO at NSSW requested I offer students a program called Trauma and Community Engagement. Our intention was to teach students about trauma, its impacts on the individual and community, and how social workers can creatively assist in re/building and participation in community life, post-trauma. The program built on our earlier classes with the NSSW, our work in communities such as the brick factories in Nepal, and my work and research in arts and trauma recovery in Australia.

Understanding trauma, especially complex trauma and its effects, is essential knowledge for social workers. It is a fast-growing field of knowledge. With this expansion comes a deeper understanding of the foundation of some mental illnesses, unhealthy behaviours, addictions, suicides, poor health and a person's inability to thrive. In Nepal there are few services available to assist victims of trauma, especially the most common traumas of abuse and neglect. That NSSW is actively training and equipping young social workers with awareness, knowledge and a wide range of skills with which to address and alleviate trauma, is an immense contribution to the Nepali community.

Trauma impacts people in many ways, which I won't go into specifically here, however, one response that is often felt, and I regularly witness, is a victim's deep and debilitating social isolation. There are many reasons why this happens; amongst these are the victim/ survivor:

- is attempting to maintain a sense of personal safety
- is attempting to avoid triggers
- has enormous difficulty relating to other people and a sometimes having a distorted view of others intentions towards a victim
- feels unable to cope with the inconsistencies and irregularities of day-to-day life.

Although in the short term isolating oneself may be a good coping mechanism, ultimately it is unhelpful. Most people will recover from trauma by being engaged in family and community.

The Trauma and Community Engagement program was devised to educate students and staff about trauma theory, and involve them in an experiential community creative project that they, and their future clients, would find useful. A creative project does not necessarily need to focus on the trauma itself to be useful. Rather, giving people guidance, ideas, skills and encouragement to express whatever it is that is important to express can have profound positive effects. Nonetheless, the class chose to draw on their recent and shared experiences of the 2015 Nepal earthquake to explore these themes.

The trauma and grief felt after the Nepal earthquake, with over 10000 people known dead, countless others injured, and homes, places of work, and much-loved cultural icons and buildings destroyed or damaged, is both personal and communal. Although students and teachers had been deeply affected in the immediacy of the earthquake, confronting a life-threatening disaster then tending to family and community needs, none had fully reflected or expressed their feelings about it. Most revealed that it was only by doing this project that they realised, and appreciated, how their experience was weighing on them as individuals.

Concertina Books

The concertina book-making technique works beautifully with telling an unfolding story. Opened one way, the viewer can turn pages much like any book, opened in another way, they can unfold so all the pages are viewed as one continuous story. The books are small and intimate; an excellent vehicle to explore and express feelings and ideas that are being formed, are sensitive, delicate, and might need to be private. Hand-made concertina books are useful when working with victims of trauma as they can

- incorporate all forms of the visual arts, as well as text
- be made by people with or without art experience, the literate and illiterate, adults and children
- respond to a range of cultural experiences of trauma and grief, processes and recovery
- deepen understanding of how trauma and grief impacting the whole community can be expressed, shared and validated
- help reduce the long-term impact of trauma through enabling individuals and communities to recover from it

Our three-day workshop had three parts. The first part was teaching trauma theory; the second was creating the books, the third was video-interviewing students about their experience of the process. Those interviews form the basis of my reflections here.

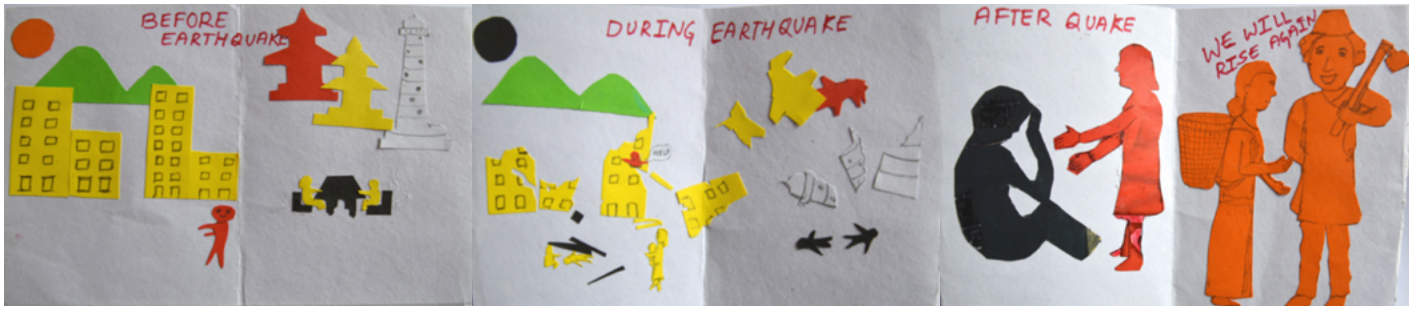
The books are small and intimate; an excellent vehicle to explore and express feelings

Curious students open to new ideas

Arts programs in the community work best when participants learn techniques and the benefits of creative practice through doing, rather than through listening to an instructor's lecture. When people are inexperienced in the arts and are already vulnerable, they may be daunted by too much information, or what they perceive as high expectations for their art. However, when given a few instructions, the techniques and materials to work with, creating can be relaxing and engaging, as these NSSW students/ teachers discovered.

Students demonstrated an openness to the program and to creating the books, even though, "at first I had no idea what I was doing. I was totally blank". The step by step guidance through the creative process given by the artist minimised self-doubt and maximised creative discovery: "Anne Ma'am guided us in the way of making that book, then I got some ideas".

Australian writer, Arnold Zable who has worked extensively in story-telling with victims of trauma, once told me that stories are usually told are three parts :



The Time Before.

"Once upon a time..." what people were doing just prior to this momentous event - before everything changes.

The Rupture.

In this case, the earthquake of 25 April 2015.

The Long Aftermath.

I noticed with this project that students' stories focussed very much on telling about the before and the during. As the earthquake was still very recent, I doubt many in Nepal had reached the place where they could reflect with any deep insights on the long-term adjustments.

Once upon a time

Every student had strong and precise memories of what they were doing immediately prior to the earthquake:

There were four members of my family in the house - my mom, my grandmother (she had just come from the Durai region to stay in Kathmandu for a while) and was my uncle's son, my cousin from my mother's elder brother..

Our house is four stories. We stay on the top two floors. My mom, grandmother, and cousin were about to eat their lunch. My mother had organised a barbecue secewa because my grandmother and my cousin had arrived on that day and she wanted to treat them with this barbecue. I was on the top floor, I had just finished exercising.

The Rupture

The earthquake and its aftermath were so shocking that students re/told their story a number of times in different ways to emphasise the details and impact of this catastrophic event. It is worth noting that creating these books prompted the students to tell and retell their stories in growing detail. These are the memories that had become embedded as part of their trauma experience. One young woman told a very lengthy story although her book is quite sparse in images. Her book is her aide memoire; each pictures evokes the telling of her story again and again in slightly different ways, each time with extra detail.

When the earthquake came I was a bit shocked and quickly came downstairs. It was very violent and quite difficult to hold onto the rails. I had to really really hold onto the stair rail strongly because the house was trembling violently. I would have just fallen downstairs if I had not held on.

She explains further : I was at home during the day. When you get earthquakes it does not happen so violently at first. It does not shake so badly at first but a little after it started shaking a lot - violently. My house was trembling very badly. For a moment it felt as if the house would just collapse. I was shocked - like this man's expression here (she points to a page in the book). I think this man has a very shocked expression. His face said to me: "I was very shocked by the vibrations, when the trembling was very violent."

They described the ferocity of the shaking and trembling, as well as the aftershocks that soon followed:

The earthquake trembles did not exceed beyond maybe five minutes. When the earthquake trembles, it

does not actually last that long. We quickly went downstairs - we just wanted to get out of the house. We just dashed out. I was supporting my grandmother down the stairs.

And the expectation that they would die:

… our grandfathers thought that now the whole world is going to be finished, now nothing is going to remain. We all will die now. They started reading the from the religious books and we just looked at them …

Another student:

On that day I was studying in my house. I was in my house and there was a book in my hand and I was just reading, and I felt some movement. I was on my bed and reading like this and I get this movement. My house is on the roadside, so I thought there must be some vehicle running by there. Then I felt the vibration … and I noticed the shaking; I was so shocked and I asked myself "is that an earthquake?" The vibrations are increasing; becoming bigger and bigger. I was alone in my house and and I was trying to cry and and I was trying to shout and I was unable to shout at that time.

Telling their stories gave me the opportunity to explain various aspects of trauma, for example the fight, flight and freeze responses, and why this student was unable to shout.

I ran out; there were so many people. They were crying. They were shouting. The children were running here and there. Some people had fallen down on the road; they all were crying. The houses were falling down and so had the chimneys of the brick factories. I saw one just fall down in front of my eyes. It was so frightening.

We were just running here and there and people were saying Earthquake! Earthquake! They were shouting. We tried to catch each other's hands, just trying to stay upright. But soon we were falling down; we were not able to stay upright. It was a very big movement. After some time the earthquake became smaller. The second movement (aftershock) was a little bit slower.

The Long Aftermath

One student's book depicted his broken house. He described the constant fear of living in a severely damaged house :

It may fall down! We live in it because we don't have any other options. It was very cold and living in a tent was very challenging. Once I gave a drink of milk to my father at nighttime and by morning it was ice. Then we left that day and returned to the house.

The numerous aftershocks kept people in a constant state of fear:

It is coming, it is coming, and then, oh it's gone. And just one as it is gone, again, again it comes.

We took a taxi. Along the way all I saw was was just rubble, because houses had just collapsed. Some statues had also collapsed and all I saw was from the taxi was just destruction.

Her sparse book depicted the additional misery caused by the rain :

It rained that evening, making an already immensely difficult situation even more so. We were under the material which was protecting us from the rain. It was like, "we have already gone through something that is quite devastating. We have just gone through an earthquake and then, when it started raining, it felt like it was just adding salt to the wound.

The scale of the disaster meant that people were highly anxious and worried about the whereabouts and safety of family and friends. Most students books' illustrated the profound distress of not knowing where family members were. The running, the crying, and trying to make phone calls with a system that was working intermittently were also common themes:

My father and mother were there, all the villagers were there, trying to call their relatives, but the network was not working. They were unable to call their relatives and most of them were crying, so many of them were crying. I called my brother then; he had gone to his college. I said "oh I am fine, I am on the ground, so don't worry about me, you don't need to worry about me, just take care of yourself.

A student who was staying outside the city described returning to Kathmandu after a week, "I saw the broken houses and buildings. International aeroplanes were flying over my house at that time". Nine months later, "the sound of aeroplanes now reminds me of the earthquake". He fears that "the earthquake will come again. I would like to run away". Another described a similar response to barking dogs; some of the long-term impacts, such as triggering and flashbacks, that will be felt many Nepalis for some time yet.

As the students made their books they contemplated how they reacted at the time of earthquake. As one student described a neighbour's house, office and factory collapsing, she also noted: My mum witnessed the house falling down. She was in agony and shocked; she was crying. I had to console her in a very firm way: "Please calm down." I had to remind her in

a very firm way: “Please calm down” afterwards, my mom managed to calm down.

This young woman was able to think clearly and assist her family emotionally, and to safety: “Unfortunately another obstacle came our way”. She described how the exit from their compound was blocked by a truck. “We were trapped … we were all panicking for a while and then suddenly it reminded me - we had to climb on to this truck and because there was this small opening at the gate, a small crevice. So in the end we all managed to get out of the compound.”

Whilst some thought they responded well in the crisis, others felt that they did not do as well as they would have liked. They were unable to acknowledge that as young people, and relatively inexperienced in social work practice (some had barely begun first year), they had been part of a terrifying and life-threatening event which would overwhelm anybody, regardless of age or experience.

It reminded me of what I did, and what I shouldn’t have done, during those days … I was running around; I was very distressed and I was very sad.

Their reflections enabled a discussion which deepened their understanding of trauma and the range of individual reactions to it. This opportunity to explore and express their doubts and regrets helped students put their individual reactions into perspective: they were dealing with a massive, and life-threatening disaster. I hope the discussions changed their self-perception and prevented them from carrying a damaging and distorted view of their inadequacy, or guilt, into their futures.

It gave me a chance to look over my bad days … and every day I look at that book it reminds me of all those bad days that I have experienced. I’m happy with what I did - it was my first experience.

Social workers, as well as those who have experienced trauma, know the importance of having a variety of ways to express, as words can be illusive

What did you learn in the Trauma and Community Engagement program?

Anticipating their future work, students saw the potential of working creatively with people who may be “going through stress and many difficulties”. They understood that “people have some difficulty to talk” about what has happened to them and that art can be gentler way to communicate and express themselves: “it is a non-verbal form of communication, so instead of reliving what happened during the earthquake we can use art and incorporate our emotions” as “it is easier to express our feelings”.

Social workers, as well as those who have experienced trauma, know the importance of having a variety of ways to express, as words can be illusive. One young woman reflected that “We have to build a rapport, we have to involve the people, we have to share our experience and ideas. She understood the importance of involving the community and building relationships.

Another student:

I found it very useful to use art to express our emotions and the events that happened to us during the earthquake because instead of verbalising our experiences, it was more useful to incorporate them into these books. Especially when it comes to tough things, people do not want to share, to express through words so by using art we can show our emotions to portray what happened. It is also very creative - it enhances our creativity.

Nepal is a very poor country; resources for creative activities are very limited and can be expensive. This is common in many communities beyond Nepal and therefore it is important that projects can be delivered within these constraints. "It was so creative and I would never have thought of using those materials for something creative, and something productive".

Although new to social work and particularly trauma theory, students showed remarkable intuition about how the earthquake affected people. Talking about taking this project idea into the field one responded: "It may help people with their personal feelings of the earthquake. It is still there inside their mind and inside their body. This type of program really helps". He noted that looking at the books reminded people that the danger was over, an important component of trauma work. They will remember what has happened, and how they're going now."

How was the project useful to you?

Nepal is a very community and family-minded culture. Individuals need to be able to express their own unique experiences of such a momentous event, however, it can be difficult to complain about one's own situation in the face of others living in a seemingly worse one. Students said that creating the book had been a validation of their experience, a recognition that they too, had been victims. These young students, with a strong sense of duty and care towards others, had not fully recognised that they had also been deeply affected.

After completing the book, I felt "oh my God, this is how my day went when I became the victim". I want to thank you for giving me that chance (to talk about) those days, my black days.

Another reflected:

This is your work and you feel the sense of pride. You enjoy what you doing, especially when the book was finished. There is this sense of Oh yes! You feel more pride and at least you have done something. This is my concertina book and this is my experience of the earthquake. This is what happened and this is my work.

Students expressed gratitude for the opportunity to share this with their friends at the college:

I feel very comfortable because I think I haven't told this to anyone before. No one. I didn't share this. Through this art I shared my story with my friends at this college, I told this to everyone. I feel very comfortable now. When these events were happening in my life, in the reality, I was feeling very scared. And now I'm not so; I'm feeling really comfortable.

looking at the books reminded people that the danger was over, an important component of trauma work.

The workshop was the revelation for them, and us, that the magnitude of the disaster and the need to respond to it, had left most of them silenced by it. The act of creating the book was about being their own witness. They needed to explore and explain, to tell their own story, to understand that how they responded on the day was normal for people confronting a life-threatening situation. They are a testimonial, important for the attainment of understanding, rather than the attainment of knowledge. The Trauma and Community Engagement project revealed that the individual story must be told.

Participating in the arts is very effective in helping individuals and communities heal, it brings people together in joy as well as suffering; and can provide the space for communities to share their stories and support each other. The arts give a place for expression, to develop skills and build the confidence needed so that individuals can participate fully in community life.

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Using Arts as a Feminist Empowerment Tool for Social Workers in Israel

Although social workers are thoroughly trained in social change and systemic theories, they find it hard to initiate social change activity around their own professional status. As social work is a predominantly female profession, this ambivalence over direct social confrontation can be understood as an expression of gendered roles, showing women's cultural conditioning toward less direct resistance, higher cooperation, and not wishing to draw attention to themselves in the public sphere (Mohanty, 2003). The question is how to address this reality in social work education.

This article will present a single qualitative case study whose aim is to illustrate and discuss a methodology for working with art to empower social workers to fight for their own rights. The study used arts-based experiential group model that includes an 'internal' reflective stage and an external stage – creating a joint art installation. These two stages will be described in terms of the use of art as a feminist methodology enabling an indirect and thus less threatening form of social resistance for female social workers.

Changes

Changes in the social work profession in Israel but also in Europe, USA and other

countries have meant fewer jobs, reduced pay, and worsening work conditions for social workers, within privatized settings. However, it is difficult to mobilize social workers to fight for their rights. It is not easy to mobilize social workers to act for social change, in general, and more specifically, for social change involving their own work conditions. Rothman & Mizrahi (2014) claim that there is a general preference for micro rather than macro skills in social work. It could be because social workers feel that they should fight for their clients' rights rather than for themselves.

Another way to understand this difficulty in active social change for social workers is through a gendered lens. Because the profession is largely dominated by women, this lack of motivation to engage in direct social change can also be understood as a gendered position in that women tend to have an ethics of care for others, be more compliant and cooperative, blaming themselves for problems, rather than changing society (Snyder, 2008).

Assuming that part of the problem of social workers is to define their marginalized social position as related to gender, the classic methods of empowerment such as group work would seem an effective way to encourage more active social change initiation for themselves, rather than for their service users.

This article will describe a method for using art tools with social workers and social work students as a form of female empowerment during the struggle of social workers to improve their employment conditions, which took place in Israel in 2011. The case study is a group of Israeli female social workers. The group used art to create a social change installation calling for better employment conditions for social workers. The goal was to create a group art product that would contribute to the struggle.

Using art as a 'soft way' to join the struggle

During 2011, the social workers' struggle in Israel began to expand and permeate the consciousness of the workers themselves. It was clear that there was a need to raise awareness first on the level of the profession and the workers themselves, and later on in the public. In spite of the difficulty in recruiting women to fight for themselves, social workers have to fight for the conditions of their employment. I decided to invite the social workers to create an artistic installation that would be part of the struggle and would help to raise the awareness of both the workers and the public.

Jones, a feminist art therapist (2003, p.75), states that "For women, in contrast to the linguistic tradition, art offers a means of expression which is less readily male in its vocabulary, and is therefore more readily open to and able to reference the true experience of the women… The image may speak for itself, reducing the possibility of the artist client being spoken over".

Ten female social workers volunteer for the open call poster "to take part in the struggle with arts tools." The call was published online and among graduates of the Department of Social Work at Ben-Gurion University. The female social workers between the ages of 28-34 came to take part in the project. The project was set as a short-term, goal-oriented group of women who came together to create an arts-based installation to raise the prevalence of social change activities among social workers. In the first stage, the group met four times for an hour and a half each time, to process their experiences and feelings through art and create the idea of the final installation. The second stage was to produce the artistic installation based on the first stage. The facilitators of the group were two social workers (including the author of this paper). The platform for creating this unique project was a course at Ben-Gurion University, in the Department of Social Work.

Using art as a feminist empowerment tool

The use of a group is considered feminist methodology because it can help create a shared reality that counteracts the focus on self. The group has more power and resources than the individual to influence the larger circles of social life (Gilligan et al., 2003). The first stage of empowerment involves finding the voice, space, and legitimacy for silenced groups (Jones, 2003). Once the individual's art products are discussed in a group context, the individual's experience becomes validated by similar experiences of others in the group from the same specific cultural, social, and gendered context. Thus, while each drawing is a phenomenological expression of an inner reality, discussing them within a group context becomes a critical or socially contextualized understanding of that personal experience (Foster, 2007;Huss, 2012)

Here are two examples of comments made by participants at the first stage, following the creation of the artwork:

"While doing this art, this is the first time I've allowed myself to really feel how angry I am."

"I'm looking at my drawing, and I'm thinking we are sensitive and also strong. We can be proud that we look after others, and we must learn also to look after ourselves."

In the first stage, the group shifted from verbal discussion to an excavation of feeling and subjective experience through art, which was then shared in the group. These art works, through a social analysis of figure versus background within the shared reality of the group space, helped the participants shift from self-blame for their difficulties to a socially constructed understanding of their problems as lack of resources (Huss, 2012, 2015).

Shifting from the personal level to the final community artistic installation

The second stage of the group was to shift from art as exploration to art as creating an installation that to be shared in the public sphere. The group decided upon a framework for their art installation. This

included asking colleagues to be photographed while holding a personal poster on which they wrote a slogan concerning their work conditions. All of these photographs turned into a common collage and were the final product of the installation. In order to allow the installation to grow interactively over time, each time the installation was presented in public, there was a stand with pages and a camera so that people could join and take part in the installation. The final image also contained men's writing and photographs. The idea was that this method could be interactive and gather more written slogans of social workers in order to make larger collages over time.

The first time the final installation was used was at the annual conference of the Social Workers' Union in Israel in July 2011. The installation received many positive engaged responses, and many social workers who saw the collage wanted to take part and add their pictures with their own slogans. Later, during the same year of social workers' struggle, the installation was presented several times at social work workshops, supervision sessions, and conferences.

The following themes are a few examples from the pictures in which social workers posed with their slogans (Fig.1):

Being undervalued, although we are good:

"Social worker job: 100% volunteer job." (A) "With good intentions, you can't go to the grocery store!". "Maximum commitment, minimum wage!" (B) "I always fight for the rights of others; it's time to start fighting for my own rights." (C)

Lack of job status because of social work being a 'female profession':

"I am in a female profession and so my salary is very low!" (D) "Enough sexism – there is no such thing as a second (wife's) salary!!" (E)

Calls for Direct Resistance:

"We won't be broken by the privatization process – we will break this process!" (F) "The privatization has failed! Let's call for our rights back." (G) "We will fight for social justice!" (H)

Some of the slogans are angry, some call for justice and some even apologize, but most of them held up with a pleasant smile. (Pig.1)

Discussion

The group's joint decision to create a collage providing space for everyone can be understood as an expression of the gendered, relationship-focused values of women that focuses on the personal and on the ethics of sharing and giving space for all. In other words, the direct gaze can also be interpreted as an effort to create a relationship with the viewer that explains the gap between the 'angry' slogans and the smiling participants from the installation. The above elements of capturing individual voices in a non-hierarchical frame, and creating a relationship with the viewer, seems to be an integration of female strategies of connection and ethics of care with social change. This can be defined as female aesthetics for social change. The collage technique enables the inclusion of many individual elements while still creating a collective space, even if this has less impact than one strong slogan, as used in arts for social change (Jones, 2003). This resistance, however, was not a copy of male forms of social change, but rather, brought a more specifically female style of social change, which struggled to include many voices rather than choosing one over the others, and included non-confrontational communication.

Conclusion

This article suggests finding different ways for female social workers to take part in social action. This case study teaches us that using art allows us a greater range of expression possibilities. The advantage of this case study is that it creates a gentle transition from personal experience - to macro- expression in social context for social workers. This insight adds practical tools to the daily skills for social workers. It also suggests a methodology to encourage social workers in a predominantly female profession to engage in social change but in accordance with their more relational and interactive values.

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FEATURE ARTICLE
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Visual Ways of Knowing:
Beyond Art Therapy and Towards Social Change

Social workers have been engaged with the arts for a considerable time in their professional lives, although a great deal of that work has centred on the therapies. In this article I want to bring out an important feature of the use of the arts in Social Work, and that is, to make things public and their potential for creating social change. I will use a visual arts projects in which a Social Work academic and her students were involved in the UK. This is the Survivor Arts Project (University of Birmingham online n.d.), on permanent display in the corridors of the University of Birmingham.

The Survivor Arts Project, based in the Institute of Applied Social Studies at the University of Birmingham, UK

I want to use this project as but one example that illustrates the possibilities posed by the visual arts to provide voice and promote social change. It is the act of making things public, that final act where the artwork is presented to a community for reflection on the topics displayed, which brings both the voice of the maker/ artist and a public together, an audience who represents a wider community whose knowledge on the topic may be limited.

I do not want to critique arts therapy in any way, I am often inspired by the work developed in these areas, but here I want to focus on the public-ness of the act of making artworks. Even where the work simply seeks to act cathartically for the person to express something, to bring it to light for themselves alone, in this there is a need to bring forth something that has been lurking without articulation. Its articulation becomes the act of public-ness in the sense that it enables individuals to finally contract with themselves to make visible the previously un-viewable.

I am here more centrally interested in the use of the visual arts as acts of public-ness that go beyond the individual therapeutic purpose and enter into the public sphere to reach others to share the stories with others and for social change more broadly. I will not be outlining how this particular project created specific forms of social change, but simply pose that the act of public-ness is necessary to begin the process towards social change. I will centre this article on a project where a Social Work academic and her students were involved in the production and exhibition of visual works of art in order that those whose stories they represented could have a public voice. That voice was not simply for the individuals' needs of expression, but as the social worker involved described, to create a space for a new kind of dialogue to emerge between service users, social work students, academics and practitioners…encouraging them to pause in its hallways, taking the time to learn more about the issues confronting the profession and those it serves (River et.al. 2016 p.759)

The Visual for Social Work

I have been writing for some time on films for social change and activism (Tascón 2012; 2015; Tascón & Wills 2017), but only recently took up the topic of visual communication for social work practice. In a forthcoming book (Tascón 2018) I provide an extensive discussion and theorisation of the need to think about the visual as a form of knowing, and a form of communication for social workers. And this is not only because social workers are already engaging with visuality for teaching, training, and social change; it is also because we need to understand the visual and its effects both critically and creatively. The visual communicates differently, and for this reason some social workers have been using it in their work. The visual relies on the senses, heightens our senses, forces us to be aware of our surrounds and listen to those we are helping in languages of the non-verbal.

Social workers have been using visual forms in different guises for, possibly, all the time that the profession has existed. There is, however, little recognition that they are doing so, and even less understanding of why they do so; written and oral ways of communicating knowledge have been so dominant and persistent as valid forms of knowledge for the professions that there is no language for understanding what has been, up to now, intuitive ways of knowing and doing for many social workers. In the project I discuss here social workers used visual expressions to enable individual voice and story, social participation, and a product that could enter the public sphere to begin a life beyond the individuals. For social workers interested in social justice, having an impact on social policy, and advocacy and social activism, this project will speak to them.

Public-ness

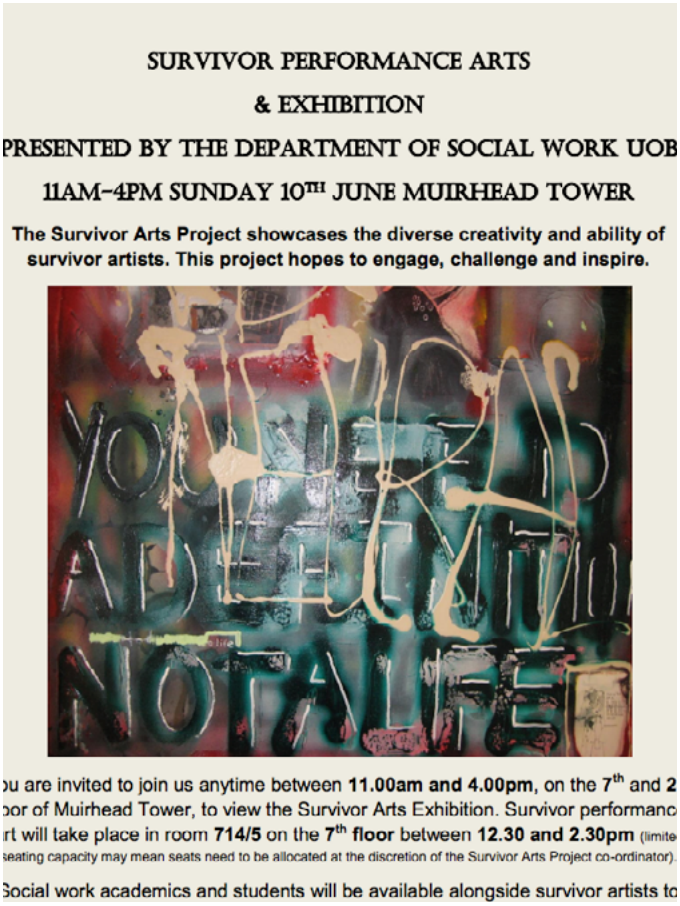
My interest lies in how visual art-forms are being used to provide a public voice, both for the individuals whose work is being exhibited, but also for the public understanding of the issue for which the exhibition becomes a conduit. The notion of public-ness is what interests me, as it is not simply individual transformation or acceptance, or even coping that must draw social workers to the visual, as important as this is in our work. It is the ability to have an effect within the public sphere where some of the most important work with the visual lies. Visual forms of communication have a significant role to play in democratising knowledge because of the types of knowledge they are.

Not only is the visual a symbolic means of communication that has closer correspondence to the world in which we live, but it also has embodied, emotive, and multivalent characteristics that are more amenable to express the messiness of the work in the social; indeed, is able to express the messy everyday-ness of our lives. This type of communication opens expression that does not rely entirely on language. For groups of people for whom language – spoken or written – is problematic, the visual opens up other/added ways of expression. For example, for migrants and refugees, for those suffering many forms of disability and mental health conditions where speaking or writing may not be possible, for children, for the traumatised, illiterate or semi-literate, etc.

But it is the possibility of public exhibition of the visual forms produced, which elicit some of the greatest satisfaction for participants, because it is their work, their knowledge, their stories, on display. The process of making knowledge usually needs to include a public dimension. Without public-ness, knowledge will largely remain personal opinion, reflection, or rumination, not without its own importance but nevertheless confined to an individual. The possibility of the public exposure of stories, which gave participants a public voice and the possibility that social change might take place as a result, gave many of the participants hope and the greatest sense of achievement. The belief that we can be part of a wider group, and have an effect on that wider group, is a powerful form of belonging.

Survivor Arts Project

This project was started in 2006 by Dawn River, a Social Work academic at the University of Birmingham, and developed since then together with survivor artists, social workers, allied professionals and community activists. A conversation with J, a fellow mental health service user, had made Dawn aware not only of the recuperative potential of the arts but also of the power of the arts to tell their stories. In this conversation J had said that attending an art class had "helped save his life" and he wanted "social workers to understand this [and for] people outside the centre to recognise the creativity of those hidden within" (River et.al. 2016). It was his wish that the art created by those struggling with mental ill health could be displayed more publicly so people would see and come to value this work and in doing so better understand the experiences of the 'artists'. Following her own recovery, Dawn took up an academic Social Work position and worked to create a public space at the University where J and fellow



Example poster for Exhibition of Survivor Art.
Courtesy of www.birmingham.ac.uk

mental health service users' work could be displayed (River et.al 2016). Whilst the Survivor Arts Exhibition opened with work created by 'mental health service users', it was clear from the start that the people whose work was on display did not want to be perceived as 'service users' but rather as 'survivors' – and so their 'survivor artist' identity was born.

Since its beginning, the Exhibition has grown to include work from a variety of 'survivor artists', each deciding how they would define their own survival - whether linked to domestic violence, child abuse, living with a disability or living as a refugee or asylum seeker. The project gave survivor artists a place where they took a risk exposing their story, but also the possibility of joining with others. The provision of a space where those suffering from some form of marginalisation, exclusion, or voicelessness, could 'explain' their lives to others, the everyday-ness of their conditions, and have others recognise that experience as either something new or which connects to their own experience of grief, exclusion, and survival, begins to shape a community bonded by diverse experiences. Further, that recognition has the possibility of multiplying itself beyond the exhibition, and enable it to 'educate, challenge and inspire' as one artist survivor was quoted as saying (op. cit.). The intensity of feeling conveyed by the images produced by activists is unable to be reproduced through words, which become cumbersome in trying to capture the immediacy and ineffability of its essence. Its excess escapes rationality and clear categorical precision.

By Way of Finishing

Social change is often understood as taking place from above, through governmental policy, or from below, through pressure from interest, or lobby, groups. Social change has other pathways, however, which are more organic and diffuse but are nevertheless as potent, and these courses can also then go on to affect social policy, of direct interest to social workers. These routes are often created outside the usual governmental processes or political lobbying, through cultural changes that occur as people are exposed to ideas and debates that slowly filter through as more people are convinced by the force of the arguments. For good or bad, these developments take place within what has often been called the public sphere (Habermas 1962/ 1989), and social change occurs unevenly and often at different sites, contested and debated, and not simply at the sites of governmental operations. Although much social work education focuses on official governmental processes that affect the welfare state and its functions – that is, within the scope of social policy – here I am interested in highlighting that aspect of social work that might be concerned with social change and social justice in broader terms. This opens us up to recognising that social change can take place in many sites, and in diverse manners, and that social change is not even or immediate, there is often a delay in the consistency of a message and the preferred changes. The visual arts provide a ready means to enter into someone else's world and life, and to show publicly the issues involved. In the project described above its public-ness has made possible the possibility of having it showcased by the university as visitors attend. Dawn River, in private communications, has related how this opportunity then enables the Social Work department to direct the gaze of the visitors, and to the stories behind them. When the visitors are powerful members of government who can influence social policy, it can then be a direct opportunity to re-orient public discourse and policies.

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Arts and Social Work:

Applying Creative Methods in Research

In recent years, the arts are increasingly being infused in social work practice and research in creative ways. Creative and artistic approaches to practice can facilitate new ways of building connections, telling stories, and developing relationships in diverse ways that meet the needs of social work clients. Education, social work, psychology and allied health professions are exploring how to better understand diverse human experiences using creative methods such as hip-hop (Travis & Deepak, 2011), traditional crafts (Huss, 2009), photo voice (Jarldorn, 2016), narrative writing (Lentin, 2000), auto/ethnography (Kolker, 1996), performance (Mienczakowski et al., 2002), short film (Foster, 2009), poetry (Stzo et al., 2005), dance (Snowber, 2002), music (Daykin, 2008), fashion shows (Barry, 2017), sculpture, collage and painting (Foster, 2012; Van Son, 2000).

Creative and artistic methods can also be successfully integrated and applied in social work research. In alignment with social work values, creative research methods have been shown to foster inclusion of diverse voices and participation of people with varied lived experiences (Foster, 2012). In this article our team of researchers from Western Canada share our experience with using art-informed research methods in a study with children, youth, and community influencers affected by the 2013 southern Alberta floods. Using a mixed methods art-informed research approach, we discuss the goal and objectives of our project, and the creative methods adopted in the study, to learn about child and youth resilience during post-flood recovery.

Overview of the Alberta Resilient Communities (ARC) Project

Following the 2013 floods that devastated communities in southern Alberta, our collaborative research team formed the Alberta Resilient Communities (ARC) project with the aim of enhancing understandings regarding the factors that contribute to child and youth resilience in post-disaster contexts. ARC engages children, youth, their adult allies (such as parents or guardians) and community influencers who deliver services and programs in flood-affected communities in order to learn about their experiences and perspectives on flood recovery. The goal of the ARC project is to better understand the social, economic, health, cultural, spiritual, and personal factors that

contribute to resiliency among children and youth while empowering them and their adult allies and communities to enact resilience building strategies (Authors, 2015). In order to meet this goal, ARC adopts child and youth centered research approaches to better understand their lived experiences. This article highlights a a 'Youth Paint Nite' activity that was created to learn about child and youth resilience. In this article we situate creative methods in research, as well as art-based and art-informed research approaches. The article concludes with a discussion of art and social work values.

Creative Methods in Research

Although the use of visual and other types of artistic methods, especially within qualitative research, is not new within the social sciences, the practice has become increasingly popular in recent years. This is reflected by a growing body of literature on creative methods in research that has emerged over the past decade. Often, creative research approaches are adopted in participatory research projects, such as those focused on community building and empowerment of youth. Creative research methods can foster participant engagement in new ways and as a valuable tool for deepening our understanding of people's experiences (Siibak, Forsman & Hernwall, 2012). For example, Literat (2013) explored participatory drawing as a research method in qualitative research with children and youth. As creative methods are an inherently participatory form of research, they have been adopted in studies completed with child and youth participants across diverse cultural contexts (Gillies & Robinson, 2012). Researchers implementing these methods with children and youth recognize the need to take special care in obtaining informed consent and articulating their methodological approaches as children and youth represent a vulnerable population.

Art-based and Art-informed Methods

Researchers that engage in the use of creative methods may select between art-based methods and art-informed methods. Art-based research is characterized by the centrality of the art-based process in the overall inquiry. Conversely, art-informed research is an inquiry that is influenced by art, although art may not be the center of the inquiry (Shannon-Baker, 2015). A key distinction is that while art-based research focuses on the creation of art and is often based on extensive artistic training; art-informed research, on the other hand, focuses on the advancement of knowledge through the artistic expression of participants'experiences, perspectives and emotions.

Art and Post-Disaster Recovery

Long-term post-disaster recovery is characterized by "stress in the aftermath [that] can be prolonged for more severely exposed families, as parents cope with demands associated with recovery and reconstruction, such as rebuilding homes or relocating, as well as social disruptions and financial losses" (Felix, You, Vernberg, & Canino, 2013, p. 111-112). In post-disaster contexts, "creating art after a disaster offers a way for children to make sense of their experiences, to express grief and loss, and to become active participants in their own process of healing..." (Orr, 2007, p. 351). Art "works because play and creative arts are the child's natural medium for self-expression; they allow trained adults to determine the nature and causes of behavior; they allow children to express thoughts and concerns for which they may not have words; and they allow for the cathartic release of feelings and frustrations" (Frost 2005, p. 5).

While there are many benefits in using creative methods through art-based and art-informed research, there are some limitations. Art-based and art-informed research methods are continuing to evolve and develop. O'Donoghue (2015) reports that there is a reluctance among some researchers to practice art-based research because "one cannot predict with any degree of accuracy what an art-based researcher will need to know and be able to do to act in research situations that have not yet happened" (O'Donoghue, 2015, p. 520).

Youth Paint Nite Activity

A youth paint nite activity was organized to explore the lived realities of children and youth (ages 10-16) affected by the flood in the Town of High River, Alberta, using an art-informed research approach. In collaboration with the Boys and Girls Clubs (BGC) of the Foothills in the Town of High River, Alberta, a charitable organization dedicated to the personal development and growth of children and youth, an art-informed research activity was designed to engage children and youth in guided conversations about their flood-related lived experiences utilizing a qualitative interview guide and a quantitative questionnaire that measures resilience (Child and Youth Resilience Measure).

The "paint nite" activity was designed as a youth-friendly and youth-centered activity to generate knowledge on children and youth's post-disaster experiences in a familiar, fun, and friendly environment. After securing research ethics approval through the university ethics review board, participant recruitment was led by the BGC, in partnership with a community-based researcher. A letter of initial contact was shared with those who expressed an interest in the research activity. Parental consent and youth assent was sought in advance of data collection. The painting activity was organized for two hours on a weeknight at the BGC where the participants normally meet. Fifteen youth participated in the event that took place in January 2017, and included children and youth between the ages 10-16 years who were living in the flood-affected communities of High River, Okotoks, and the surrounding Foothills region. Professional workers of the BGC were available to provide translation (e.g., Spanish, Tagalog) and support for participants and/or their parents or legal guardians if required. Participants were invited to paint a canvas using a step-by-step approach with instruction provided by a professional artist. All of the painting supplies and materials were provided free of charge, along with refreshments. The participants were invited to engage in conversations

with the researchers about their experiences during the flood while they were painting. The conversations with the researchers were based on an interview guide designed for this purpose. Three researchers were present to engage in conversations with the participants and detailed notes were taken which were compiled for thematic analysis. In addition to the guided conversations, a survey was administered during a break in the painting activity. The participants were invited to complete the Child and Youth Resilience Measure (CYRM), a quantitative survey questionnaire that measures resilience.

The painting activity provided an opportunity for self-expression, active participation, and use of imagination while reflecting on lived experience. The paint nite activity is one of many research activities undertaken by researchers in the ARC project. Strategies for building child and youth resilience in post-disaster contexts continue to be explored in the project streams. A variety of additional research activities with children, youth, and community influencers (service providers) are ongoing, which include but are not limited to, youth-led video projects and resilience-building projects and art-based methods such as drawings and other modalities.

Art and Social Work Values

Art and creative methods in social work research are consistent with the social justice mission and values of the profession. These methods reflect several of the key components of social work research discussed by Shannon (2013), including being "shaped, guided, conducted, and even controlled by consumers" with a focus on "communities or local contexts" while seeking "mutual understanding"; and facilitating "social change leading to empowerment, equality, and social justice" (p. 102). In particular, the social work value of "respect for the inherent worth and dignity of all people" (IFSW & IASSW, 2004, p. 2) fits with creative methods that provides an ethical platform to inquire about the lived experiences of individuals. Art-based and art-informed research approaches can assist research practitioners to recognize and respect the diversity of participants through the creation or narrative of their story or experience using art.

Conclusion

The youth paint nite is an example of an art-informed research activity that both created a space for youth to discuss their flood experiences while providing researchers with an opportunity to engage with youth in a participatory and familiar environment. The art activity was appealing for youth because it provided a recreational and leisure activity. In the process of engaging with the arts through a painting activity, youth were engaged in meaningful conversations and dialogue with the interviewers about post-disaster recovery. Engaging with youth requires youth-centered research approaches that differ from those used with adult participants. It is imperative to consider youth voices and perspectives in post-disaster recovery, and the art-informed paint nite activity provided an engaging and creative venue for learning about youth experiences. Social work researchers and practitioners are encouraged to explore art-based and art-informed creative approaches with children and youth in post-disaster settings.

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Applied Arts and Social Justice: An Essential Partnership for Social Work Education

The University of New England's School of Social Work, like others in the United States, is accredited by the Council on Social Work Education (CSWE), which considers the humanities a tenet of holistic social work education (CSWE, 2016). Although there is growing interest in the arts, and certainly formal recognition of the growing influence of entertainment and the arts on social opinion and politics (Kidd, 2014), social workers and social work organizations in the U. S. have yet to embrace these ideas in any formalized manner. CSWE and American schools of social work have struggled to find a formal place in which to embed the arts into social work curriculum. The Applied Arts and Social Justice (AASJ) Certificate at the University of New England (UNE) in the United States is a notable exception.

Arts and social work

Increasingly in the digital age, art serves as a visible reminder of injustices that provoke critical thought and at times, social action. Art stirs the nation's conscience and raising awareness of injustices, for example, cultural and institutional racism. In 2017 statues of leaders who led the struggle to maintain slavery during the American Civil War (confederates), are being dismantled by U.S. protesters intent upon eliminating the legacy of racism this "art" represents. Films, plays, and music are credited with changing the hearts and minds of the American public in ways that supplement more traditional social work advocacy.

Art is moreover a potent mechanism for self-reflection and discovery. Schon, whose philosophies promote reflective practice, cautioned against an educational model without recognition for the "artistic, intuitive processes" that allow workers to listen to hard stories and be present in "situations of uncertainty, instability, uniqueness, and value conflict" (cited in Damianakis 2007, p. 526). Through its many forms, the arts actively engage students in both reflection-in-action (self-knowledge and discovery) and reflection-on-action (awareness of dominant cultural, societal and political influence), concepts originated by Schon.

From a pedagogical perspective, the arts, including stories, music, painting, poetry, and theater, enhance student capacity to move outside themselves into the world of others. The capacity for empathy is also bolstered when art and social work come together in clinical practice preparation. Many students come into social work with idealized notions of helping those less fortunate or making the world a better place, only to be caught off guard when discovering the complexity and discomfort of what it means to help those who are frighteningly unfamiliar, immersed in suffering, or hostile to their kindnesses. It is in these uncomfortable places where empathy must be taught and where art, not data-driven lecture, is the most effective tool. Use of arts strengthens learners' capacities to elicit and empathize with clients' viewpoints through interpreting stories of life (Lown, 2016). Art as therapeutic action in social work practice connects people to one another generating "shared representations of directly experienced and observed feelings, sensations and actions" (Lown, 2016, p. 332).

In clinical practice, social workers may find the arts a viable alternative to traditional treatments, particularly for clients who have had unsuccessful previous therapies, experienced trauma, or have cognitive or physical disabilities. Here one might postulate that the goals of linking art with social work in education and practice are situated in both social inclusion and health because they aim to find optimal methods to help people adapt to and prosper within their lived communities (Konopka, 2014).

UNE School of Social Work: Applied Arts and Social Justice Certificate

Although the relationship between social work practice and the arts is being explored nationally and globally, its implementation is underrepresented in formal pedagogy and practice. However, the University of New England (UNE) has found a way to connect the arts to social work education, allowing selected students to earn an Applied Arts and Social Justice (AASJ) Certificate in their graduate (MSW) program. It is the first program of its kind in the United States.

AASJ courses contain exploration of social, cultural, and practice issues through the lens of the arts, culminating in a major project that brings together learning gained through integration of the arts and social work practice. During their final semester, students conduct individual or group projects, and do a formal presentation to the university community and other

Project from the Applied Arts and Social Justice Certificate, University of New England

selected real-world audiences. When all requirements are fulfilled, students are awarded an AASJ Certificate, in conjunction with their Masters in Social Work (MSW), that affirms that learning objectives and outcomes (see below) have been met. Graduates list their AASJ Certificate on their professional resumes to set themselves and their skillsets apart from other social work job seekers.

Objectives and Aims

Learning objectives and aims of the AASJ certificate align with both UNE's School of Social Work's vision and mission and with CSWE educational policy and accreditation (EPAS) standards. EPAS standards assure that graduates embrace the values of the social work profession (social inclusion; cultural competence), professional ethical standards, and micro and macro practice skills including competency in engagement, assessment, and intervention across populations and settings. Learning outcomes for AASJ guarantee that students graduate with knowledge, skills, and values to:

- Engage applied arts to advance human rights and social inclusion
- Apply arts modalities to address discrimination and oppression, honor diversity, and empower self-determination and identity
- Utilize one or more expressive arts modalities within research-informed practice and practice-informed research on the micro/mezzo/macro levels
- Demonstrate how creativity improves readiness, flexibility, and ability to serve in social work practice, whether with individuals, communities, or causes
- Advocate for the use of arts and expressive therapies to benefit health, healing, and social justice

Strategies to achieve competency standards are clearly designated in AASJ certificate agreements. Arts methodologies are applied across settings and populations to effect change in domains of practice including:

- Mental health, personal development, and empowerment
- Cultural competencies, communication, and critical thinking/problem solving
- Individual motivation and readiness for change
- Healing, health promotion, and community building
- Self-care and amelioration of burnout and compassion fatigue

AASJ learning objectives aim not only to adhere to accreditation competencies, but to expand the range of attitudes and skills necessary to reach an increasingly multicultural population in the U. S. where the arts may be for some, the only common language for connection. Use of the arts assists in building relationships across the life course and with people living with a range of ability, disability, and mental illness. Lastly, arts as activism becomes even more essential as the economic gap widens between rich and poor in the United States and across the world. Inequities in economic, social, and environmental justice call for visible voices of protest to instigate change.

The AASJ certificate program at UNE unites social work values with expressive arts, filling an important niche in social work education. Students often struggle with managing the complex content and hard stories that make up social work education. They search to find meaningful ways to make sense of suffering and inequality; problems that seem so immense and overwhelming as to propel them to pause and take stock of whether social work is indeed the profession for them. We have learned, however, that arts and social work serve to ameliorate doubt and counteract fear. They provide students with experiences that are tangible and produce observable outcomes that make change, no matter how incremental.

The Applied Art and Social Justice Certificate allows students a powerful way to learn with, and from their community and the larger world. We look forward to observing the natural and symbiotic partnership between the arts and social work education become more formalized around the world.

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Arts and Body-based Interventions in an Observation Home in India

Studies show that India's mental health issues are rising but only about one in 10 people with mental health disorders receive evidence-based treatment. Though there is a positive shift towards seeking and creating avenues for mental health services, the lack of awareness and stigma proves a major impediment to access. Mental health professionals are adopting arts-based methods in the process of healing and transformation , in recognition of the engaging and therapeutic properties of art and the process of creation; more academic exchanges are required within this movement.

Khula Aasman (KA), literally translated "Open Sky", is an NGO in Mumbai set up in response to this need, envisioned as a space to explore and implement an arts-based therapeutic approach for working with marginalized groups. Founded by an artist and social activist trained in professional social work, KA is a blend of social change and art, focusing on improving quality of life, supporting personal development, enhancing social cohesion, well-being and human rights.

In 2013, action research conducted by KA at a Government Rescue Home for women showed positive results - during sessions, the women shared traumatic and joyful memories, came together to explore themes related to identity & self, tapped into their creativity to shape moments of joy. According to the institution's counselors, women who attended the sessions took less time to start the process of rehabilitation, being more open, co-operative, expressive and clear about their future. This module became the basis for working with different groups.

KA has since established its presence in the context of social action in group and community development settings, collaborating with NGOs, Government and corporate agencies. The main focus has been 'at-risk' and institutionalized populations across age groups and social strata including juvenile offenders, lower socio-economic communities, victims of abuse, exploitation and trafficking and communities whose psycho-social needs remain largely unseen. Many participants have never before been encouraged to form and share opinions, experiencing restrictions of language and difficulty in articulation in the commonly used language. Their emotions anger, frustrations, and sadness, are mainly then expressed in the form of aggression, silence and tears. For KA it is therefore vital to encourage the participants to use the arts to communicate, explore one's thoughts, behaviours and attitudes, strengthen what is essential and drop what is not.

Expressive Art Therapy for Releasing Pent Up Feelings (http://khulaaasman.org/)

KA's tools for self-reflection, healing and transformation include visual art, craft, clay work, dance and movement, non-competitive games, music and rhythm, stories and metaphors, Yoga , creative visualization, and drama, often in conjunction with each other. The focus is the therapeutic element and process of art making, rather than the final product.

Sessions are driven by the needs of the group and structured at 60-90 minutes, for optimum participation and engagement. The emphasis is on a rights-based group process, highlighting values of co-creation, inclusion and respect and problem-solving. The facilitator's skill is important to create a safe, non-threatening, engaging and stimulating environment, manage the personalities of the group as well as facilitate meaningful dialogue and reflection.

EABT with children 'at-risk'

According to the National Crime Records Bureau, 44,171 juveniles were apprehended in 2016 for crimes, 73% were between 16-18 years of age . Children experiencing socio-economic marginalization, discrimination, poverty, abuse, dysfunctional family, exposure to anti-social elements, are 'at–risk' for delinquent behavior (Dey, 2014). When apprehended by authorities these children are placed in Observation Homes (OH) that work under the Juvenile Justice (Care and Protection of Children) Act 2000. The Homes provide basic needs, educational and recreational facilities - with the aim of protection and rehabilitation- until the legal procedures are complete/ the family and relatives take them back. Children often feel caged in these Homes that offer little stimulation. The label 'offenders' creates hurdles in rehabilitation leading to recidivism.

The use of EABT techniques with juveniles in conflict with the law is not novel, yet not much used in India. Art therapy has been found to reduce boredom, provide stress relief, increase confidence, improve the ability to concentrate and helps juveniles work through frustration (Persons, 2008). General outcomes from a review of the effectiveness of the arts and arts therapies in the offender context (Kõiv and Kaudne, 2015), reflect that they bring in stability, healing, catharsis, reduced levels of arousal (anger in males and stress in females), decrease in negative/harmful behaviour patterns and disorderly conduct, increase in self-esteem and confidence, and overall improved mental and emotional health.

Since ABT is still in a nascent stage in India, more research is required to link intervention to impact in this context. Hereunder we share about a pilot research study with children from one of the OH.

The Pilot Yoga Intervention

Bhivandi Observation Home is a residential home which accommodates juvenile offenders under jurisdiction of Juvenile Justice Board as well as non-offenders, in need of care and protection, under the jurisdiction of Child Welfare Committee. KA had started working with BOH in December 2015 with boys (14-18 years). Between August 2016-March 2017, KA conducted 24 ABT sessions with the inmates. Through the sharings of the participants and facilitator observations, there was a felt need to conduct a more focused Yoga intervention for physical and mental wellbeing. A review of research studies on the impact of Yoga indicates positive benefits on physical and mental wellness (Bussing et. al., 2012).

Methodology

During the EABT intervention, most participants reported body stiffness and pain, dizziness, and difficulty in breathing and focusing; weakness, lethargy, insomnia, and mental distress. A week-long Yoga workshop was conducted with 20 participants in response to these complaints. The objectives of the intervention were:

- To teach the basics of Yoga and breathing techniques.
- Acquisition of associated health and other benefits
- Create a cohort of individuals who can conduct basic Yoga sessions with the aim of sustainability

The programme focused on certain Asanas. Each day of the seven day intervention was structured

for beginners taking into account the participants' expressed needs and schedules. Each session spanned 2 hour and were conducted twice a day.

To track impact, a questionnaire was administered to the participants, pre and post-intervention. This was an in-built scale to gauge physical, mental, and emotional shifts experienced by the boys during the workshop.

The questionnaire assessed:

- Physical: Including strength / weakness in the body, the ability to sit still, flexibility and feeling of pain in the body
- Emotional: Including specific emotions: anger, sadness, happiness and calmness
- Mental: Including concentration, listening skills, the nature and quality of thought patterns, and sleep patterns.

A limitation of the study was that the questionnaire could not be pilot tested. The facilitator who conducted the session had to do all the data collection. Since the government norms are stringent about protecting the identity of the children, access to government records is not available. Moreover, we had permission to send only one male facilitator inside the Home. This is a floating population; hence post questionnaire could not be administered for 3 participants who were released towards the end of the intervention.

Participant's profile:

About 85% of the participants were in the 16 – 18 years age group. Most were school drop-outs before completing secondary school certificate exam; only 15% had reached 10th standard. Most of the participants reported that their parents were employed in the unskilled sector; were mainly daily wage earners and faced problems like low family income, lack of employment opportunities, no space at home, and the death or absence of one or both parents.

Results:

We found that the intervention achieved the objectives planned. 95% of the participants reported reduction in pain and better flexibility post-intervention. Less weakness in the body was reported by 70% of the boys. About 80% of them reported an increase in their ability to sit in one place, a function of 'stillness' as we understand it. 80% reported that they were able to listen better, and for much longer periods of time. 85% of the participants reported experiencing better concentration levels while working. Most showed marked increase in positive thoughts (90%) and 80% of the boys noted a decrease in negative thoughts. 90% of the boys reported better sleep patterns. Many boys reported that while earlier sleep was elusive and they would remain awake for hours on end, they were now able to fall asleep in under 10 minutes. 85% of all participants reported experiencing more happiness and less sadness. 80% reported experiencing lesser anger, and more calmness. "Every day I felt very bad, lot of anger was within me, but, now I am feeling better, after Yoga practice, my way of thinking, and feeling is more positive."

When we asked the boys how they were feeling in the moment, 75% of them reported shifts from emotions like anger, stress and sadness to happiness. Some of the participants reported shifts from anger and stress to sadness, i.e., a shift away from volatile emotions.

"Why I did, what I did (crime) I don't know. I should not have done that I am very sorry for that, now I am feeling very sad about it. Thanks to the Yoga class now I am feeling that I also want to give support to others."

Most participants told the facilitator that their confidence levels increased and that the increase in strength in their own bodies made them more hopeful and positive about going out and achieving something.

The facilitator along with staff simultaneously noted an increase in group cohesion, a decrease in the number and nature of the physical fights and use of abusive language, an overall increase in energy and enthusiasm in the space, a marked increase in personal hygiene and self-care. Moreover the facilitator observed an increase in conscious breathing and better posture in most of the participants. Before the Intervention, their faces were dull, they moved around dragging their feet, with their shoulders lopsided. Post-Yoga workshop, there was some confidence in their gait, energy in their walk, they were more conscious of their bodies. They walked with shoulders straight, back straight, with smiles on their face. Their response level increased, while their response time decreased. They would answer immediately, move quicker as well.

Follow ups with the OH indicated that the remaining participants were able to sustain their practice on their own, also teaching new entrants Yoga; thus achieving our intervention goal of sustainability.

The success of this pilot intervention has encouraged us to continue body-based programmes, in OHs, to enhance the well-being of juveniles. It is essential for ABT practitioners to study the impact of an Arts-based programme on recidivism rates among juveniles.

It is also important for more social workers to acknowledge the important role that ABT can play in individual, group and community development and include it in field practice.

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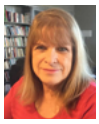


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Bringing the Arts into Social Work Education in two Country Contexts

Rationale and Contexts

Our experiences of integrating arts-based methods in social work in Canadian and Nepali contexts has offered various challenges and insights that we describe. In Nepal, Marleny explains her work with groups of people who were affected by physical and social issues and Tuula describes in a Canadian context how students experienced and learned through experiential learning activities in which expressive arts were featured. Arts-based methods comprised the pedagogic strategies that involved the social work students in learning about social work values, ethics and concepts while employing critical thinking skills that could be applied in their future careers in the profession.

Based on our experiences in Nepal and Canada, we have been able to locate a number of themes that became evident from our work. These are related to how the arts in social work education enables connections that cross borders, cultural contexts, populations and social work settings. Making use of the arts in social work education adds new perspectives and greater depth for both students and educators (Sinding & Barnes, 2015), enabling innovative pedagogical approaches to help students generate and apply creative capacities of their own through visual and other arts-based communication methods (Stevenson & Orr, 2013). Use of creative methods can promote and accommodate interventions for people who communicate best using methods other than talk.

Nepal Experience: Art workshop

Its main purpose was to increase participants' capacities to provide post-earthquake responses and engage their earthquake-affected communities using community engagement approaches such as arts-based activities.

Marleny used a variety of arts-based methods to help participants in their current situation to deeply reflect on where they came from, to get to know one another, and take opportunities to explore their own self-awareness. She used Tymothy Pyrch's "tree of life" metaphor in an individual and collective activity (2012, p. 106). This activity involves creating a visual conception of one's life in the form of a tree that is used to help participants to connect with their natural environment (Linton, 2017). Creating the tree also helped participants to locate themselves within their own environments and build connections between their trees and their experiences of working with earthquake-affected people. Appreciative inquiry and strengths based approaches were used to ask questions while participants presented their 'tree of life' to the other participants. They spoke about their strengths and assets such as their families, their Nepali identity, their regional ethnic identity and/or their feelings of being 'a citizen of the world', their career aspirations and goals as well as their current achievements in different areas of their life such as hobbies and raising children. Appreciative questions created the bridge between their tree of life and possible future roles in using art-based activities with children.

The use of the tree of life, Appreciative Inquiry and strengths approaches helped participants to cope with post-disaster climate feelings and trauma to become empowered and build hopes. Art activities allow people to express themselves freely and to look towards the future. Participants were able to use activities that focused on working with people impacted by the earthquake. They discussed the importance of focusing on the resilience of people and the collective knowledge of the community, rather than only on their vulnerabilities and weaknesses.

Arts-based content in the Canadian social work classroom

Not much attention has been given to the inclusion of arts-based topics or methods such as drawing, painting, poetry, narrative, photography, drama and music. Certainly, this gap in social work education is not as pronounced currently, with a greater interest evident in integration of the arts into social work (e.g., Sinding & Barnes, 2015; Conrad & Sinner, 2015). In her own teaching and research experience, Tuula has observed that arts-based teaching methods contributed to her teaching and learning with both undergraduate and graduate social work students. It has been helpful to draw on her art therapy and art history education and on 25 years of social work teaching in Canada and abroad.

Tuula have found that many social work students possess significant creative experience or capacity even if they have not had opportunities to make use of it in their studies. However, in social work there is much room for creativity, in both practice settings and in research projects. Providing opportunities for students to explore and apply arts-based methods offers innovative options for practice interventions and inquiry. Critical reflection can be encouraged during engagement in various art forms, such as mural creation or theatre. Through such creative expression in class activities deep insights and awareness of the power that can be harnessed through arts-based applications in many social work settings and fields, such as in prisons, hospitals, schools, children's services, family therapy, can be realized. A variety of resources, tools and techniques can promote students' learning about possibilities for practice and research. By learning about and experiencing arts-based methods students can appreciate and understand the ways that the arts can be used to heal and even transform lives. Different methods from the arts can benefit a range of people who receive services from social workers. For example, the use of movement in the promotion of wellness among women who have experienced forms of interpersonal violence can be very helpful, as could other expressive arts-based methods such as theatre, video-making, photography, painting or music. Through these methods, feelings of anger, hurt, frustration and joy can be expressed (Skudrzyk, Zera, McMahon, Schmidt, Boyne & Spannaus, 2009).

Examples of Creative Methods Exercises

In practice courses, undergraduate social work students participated in a classroom exercise in which they formed groups to develop and create a collage. They were asked to draw from their experience and knowledge of violation, fear, rage and oppression about a problem or issue that they thought needed attention. Deep discussion and interactive creative activity helped the group members learn about

themselves as individuals and about other group members in relation to their views on the issues they had selected to represent in their collage. Through the collage process, together they developed strategies that could be used to change the situation for those affected. Once their collages were completed, some groups chose to act out them out, sharing their ideas through poetry, movement or theatre in powerful and poignant performances.

Classroom exercises like these constitute powerful learning experiences that are not easily forgotten by students who take part. They invoke deep emotion 'from the gut' and active participation, leading to enduring knowledge from experiences that can empower not only those who present the collages, but also those who observe. Many students commented that the collage exercise was one of the most meaningful learning experiences they had participated in during their social work programs. The class exercise described above provided expressive learning opportunities for the social work students and generated significant discussions and insights for applications to practice in a wide variety of populations and settings. Although not meant to substitute for training in expressive arts therapies, students were able to appreciate the power in arts-based methods and to consider their own relationship to such methods in the future.

Arts-based methods can be useful in qualitative research project, adding additional depth and insights to the research process and results. In social work inquiry, such creative methods primarily involve photography (e.g., Bonnycastle & Bonnycastle, 2015; Heinonen & Cheung, 2008), although stories, poetry, visual arts, and theatre may also be applied. In one social work research course, students created individual collages using a range of different materials on letter-sized card stock. They chose photos from magazines and added strokes of pastel to complete a project of interest to the students. The finished college art pieces were then drawn upon as a source for a written description about what their collage art work meant to them. Then, they searched for the most powerful or meaningful words in the description that they thought formed the essence of their collages. The words they selected were used to compose short poetic texts. This exercise was an adaptation of a process described by Butler-Kisber (2010), and could be of potential use in one of their research projects.

This exercise was inspired by 'found poetry' (Butler-Kisber, 2010), which in one variation, can involve selection of text for poetic writing to enhance the strength of research outcomes. The combined use of collage and poetry led to new ways of seeing data and researcher process, where intense critical reflection took place. Arts-based methods in inquiry offer innovative paths for social work, whether related to creative research processes or impacts at individual and collective levels.

Thematic Insights and summary

Throughout our experiences in using arts in the classroom and research, we have identified a variety of themes including significance and intensity of expression, experience and learning, experiencing power, reflection and insight and learning through reflexivity.

The two projects described in this article depict experiential activities in different country-specific situations and cultural contexts. A common thread that weaves through the arts-based projects is the focus on coping, healing and strength in the human spirit to survive and thrive despite challenges, stresses and worries of what is to come. From this work, we learned more about the capacity to build community and share learning with those who understand and support one another through lived experiences they know well.

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https://alice.ash-berlin.eu/forschung/news/einfach-mal-machen-lassen/

Creative chaos – aesthetic form: biographical and participative approach to theatrical work as the subject of the cinematic investigation in the project "LernKünste"

For the joint project "LernKünste", the Alice Salomon Hochschule (ASH) Berlin cooperated from 2014 to 2017 with the association ACT e.V. Führe Regie über dein Leben (a non-profit organisaion in the arts and culture). ACT e.V. developed and tested a multidisciplinary professional training course to qualify artists and culture professionals for working with children and adolescents. This course is based on a participative and biographical approach to youth theatre work. The ASH Berlin provided scientific research support for the project with "classic" qualitative and quantitative methods as well as artistic research with filmic means.

The filmic visualization of aesthetic as well as social processes in theatrical work facilitates (...) a unique comprehensibility with the senses. The cooperation between science and art opens dimensions which cannot be achieved by either disciplines in their respective "pure"form. In this sense, cinematic investigation is to be regarded as a multidisciplinary method producing and teaching "artistic knowledge" (Klein 2011) as well as putting it up for discussion." (Kaiser 2016: 149) This article makes the fundamental research strategy, the methods and procedures, as well as selected results, transparent and accessable.

Professional training and scientific guidance in the joint project "LernKünste"

The focus of the course is on working with children and adolescents from socially marginalized and disadvantaged backgrounds and areas. The basis of the concept is emphasizing strengths, self-efficacy, participation and inclusion.

The training is aimed at artists and culture professionals from all disciplines and is based on

experience. It comprises biographical theatre work and results in a multidisciplinary production. Starting from the skills and backgrounds of the artists and cultural practitioners methods are developed and tested, in the sense of individually shaped creative 'launch pads'.

The scientific support for the project "LernKünste" entails two parts:

1. Evaluation of the subject of research; the multidisciplinary training – with reference to the quality of structure, process and result (see Lüders 2006; Hill 2014) as well as
2. Cinematic investigation of the artistic and pedagogic processes in the professional training and in the youth theatre work of ACT e.

With reference to Breidenstein et al. (2013) we chosed an ethnographic research strategy and used the triangulation of qualitative, quantitative and artistic methods (such as participating observation, group discussions, interviews, standardized questionnaire, cinematic investigations).

The cinematic investigation also focuses upon the youth theatre work of ACT e.V. The question of how the participants experience the biographical-participative theatre work and how they actively participate in shaping it is investigated with filmic means.

These five cinematic investigations explore all different aspects of the creative processes and social relationships in the youth and adult groups by having the camera accompany the actors at different stages over the course of 2-3 days. The above question is extended with specific focalizations.

On the research approach of cinematic investigation

Cinematic investigation is a variant of artistic research (Bippus 2010) which encompasses social and aesthetic processes in cultural work with adolescents and adults. It renders these processes comprehensible in their entirety, differently to traditional methods of social science. Here cinematic investigation is not to be confused with the use of film material, video data and corresponding processes as is common in social sciences – though of course there are intersections. There is a scientific connection to the aesthetic research of Kämpf - Jansen (2012) and the cinematic ethnographic research (Mohn 2008), here are also utilized non-traditional methods.

The research approach and its intersections with other approaches are further detailed in a version of this text accompanying the DVD.

1. The filmic research design and the filmic concept

Cinematic investigation observes, analyzes and processes the interactions emerging from biographical-participative theatrical work with filmic means. Thereby they are made accessible to the participants of the training and an interested expert audience on a visual, auditory, verbal and physical, aesthetic, intuitive and cognitive level. Each of the five investigations have a specific focus and corresponding questions based upon the current state of research and explorative surveys in the respective field, the scientific direction/ direction developed the content-based concept for the films.

The comparison between specific sequences from the material with previously explored topics and research hypotheses was decisive for the subsequent evaluation.

The concept was designed to capture the artistic work of the protagonists, the interactions which in the respective group and the reflections of the adolescents and/or adults on film. The focus was on selected actors. This caused conscious omissions and focalisations, and at the same time helped to keep the film material manageable. The handheld camera was to be kept close to the protagonists during the process. They were invited to give an in- depth reflection by way of the interviews. Scenes from rehearsals alternating between of performances, all five films were to show extracts from interviews focusing on diverse research questions and partly emphasize or contrast what was happening in the group.

Music is only heard in the films when it was played as part of the artistic process. This decision was based on the effort to ensure authenticity. Likewise the decision not to use narration invites the viewer to have their own interpretation and to directly perceive the aesthetics and content of the research results, but it carries the risk of leaving out information, which is avoided by providing accompanying text.

The films and their dramaturgy were developed further through a circular process of screening, evaluating and editing of the film material, on the basis of the research concept.

2. One example of the results

The films offer a wide range of insights which can be elaborated in discussions after watching the films (see chapter 5). One specific realization shall be outlined here as an example, the film called "It Is Not That Easy To Be The Disturbance." The focus was on examining how the participants dealt with and reflected on the rehearsal process to achieve repetitive of scenes as well as the concerted dramaturgical work. It centred around the interactions of the participants – this time in the second round of the training. Here a comparative method seemed adequate to filter potential similarities or differences with the first group of participants.

Correspondingly the following topics were of interest:

How do they struggle with the form, how do they deal with successes and fails, the challenges in comparison to those of the adolescents? How do the differ between adults and adolescents?

How do they reflect it with respect to the cooperation transcending disciplines and professions the transfer to the work with adolescents and group dynamic processes?

Prof. Johanna Kaiser and Nadja Damm in the panel Learning Arts.

The five interviewees are representative of the group (age, gender and level of experience in working with adolescents). Beside one very experienced actor and director we also interviewed a visual artist, a designer and two actresses with relatively little previous experience.

In the opening sequence of the film one participant describes how she first felt swamped by the theatrical mixing board and the associated unfamiliar vocabulary. Shortly after this another participant relates another challenge: the biographical task to disclose something personal to the other participants. He transfers this experience on to working with adolescents and assumes that the youths in theatre projects probably also often feel overwhelmed by the tasks he assigns to them.

In a similar way as in the rehearsal process a pressure to perform is building up in the first training course. This clearly is not caused by the respect for the others' artistic professions, but on the one hand is caused by the impending performance, and on the other because a direct relation to working with adolescents is established regarding content and aesthetics. This is visualized in the cinematic investigation by a take of a scene improvised by one participant. The close-up shows an actor moderating the scene: "Textbook of pedagogics, chapter resistances. Standard situation number twelve. In school, assembly hall. A drama teacher (...) and twenty-two students."

A large group of actors in the role of adolescents enter the stage. The following scene presents a humorous aesthetic condensation of the situation of overload as it is often experienced by artists and educators. The overload of the course instructor instantly becomes apparent and the film shows the complexity of the situation. The faces of the participants in the roles of adolescents have a questioning look, insecure and lost in this situation. This short sequence provides a comprehensive impression of different facets of how overload in cultural educational practice can present itself.

Outlook

The results of the evaluation research were communicated elsewhere in form of a scientific article and an evaluation report. We published the results of the cinematic investigation as films (and this accompanying text).

Research based on cinematic methods is an important way to make processes and products of culture in social fields visible and comprehensibly. All films were immediately used as teaching materials for the professional training.The cinematic investigations is understood as a contribution to the scientific discourse on cultural education and social and cultural activities. With this kind of research it is possible to make processes visible and further a development of the research approach of cinematic investigation.

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Select Film Research with English subtitles

But we are not. Ten women talk about themselves and their past in the Nazi-time

D: Johanna Kaiser. G: 1992. DVD. 29 Min. Subt.: span./engl.

Tracing. Jewish identity in the mirror of the generations.

D: Johanna Kaiser. G: 1998. DVD 29 Min. und DVD 59 Min. Subt: engl.

Spotlight instead of retreat. An intercultural theater with elderlies goes to the schools

D: Johanna Kaiser. 2001. DVD 30 Min. Subt.: engl.

Theater makes (high) school

D: Johanna Kaiser. 2008 DVD 30 min. Subt: engl.

Old Irion– Making of. A view behind the stage of theatre work with elderly people

D: Johanna Kaiser.2013. DVD 30 Min. Subt.: türk., engl.

Teatre is my home. A transnational exchange between Berlin and Bademler (Turkey)

D: Johanna Kaiser. 2016. DVD 30 Min. Subt.: türk. engl.

"It Is Not That Easy To Be The Disturbance." Cinematic investigation of the final rehearsals for the theater production "without title"

D: Johanna Kaiser. 2016. DVD, 20', Subt.: engl.

Just Have To Try It Out. Cinematic investigation of the final rehearsals for the theater production "About Blank".

D: Johanna Kaiser. DVD, 15'DVD 2015

Prof. Renate Kuehnel, Ostbayerische Technische Hochschule Regensburg (Germany), head of the Bachelor course „Music and Movement in Social Work“, Faculty of Applied Social – and Health Sciences

The arts and the study of social work (Germany)

The Bachelor course "Music and Movement in Social Work“ at the University of Applied Sciences in Regensburg is unique in Germany. It was developed by the music pedagogue and eurhythmic teacher Renate Kühnel and was started in 2008. In this study course, music and movement as a means of artistic and aesthetic expression are closely linked with social work practice. An intensive training and the joining of artistic expression and social work offers students the possibility to develop their own personality and their social work education and opens up new horizons and perspectives in social work practice. The labour market has readily absorbed students who have successfully finished this study course.

In the course of developing this study course the following considerations were of primary importance: What competencies do students of social work need nowadays? How can universities support the acquisition of these competencies? What role can music and movement play in this?

The three basic tenets of the study course

Successful social work practice requires

- a high degree of professionalism;
- a broad repertoire of methods;
- a stable personality.

Only if these requirements are fulfilled can social work be successful. The non-verbal media of music and movement play a central role in acquiring these competencies and penetrate all three areas.

The study course

After seven semesters (a semester generally comprises 18-20 weeks in Germany) and after having collected 210 Credit Points (ECTS), students acquire a Bachelor of Arts (B.A.) and are qualified for professional and interdisciplinary social pedagogics and social work practice. Every semester there are about 300 applicants for the study course of which 20 are taken. Apart from a visible interest in social work, applicants are required to make an internship of six weeks before starting the study course. Moreover, they have to prove:

a. that they play one instrument and can sing in tune;
b. that they have experience in physical expression/dance/movement; and
c. that they are interested in artistic and creative activities.

Applicants can get in-depth counseling or may take part in visiting days at the Faculty.

Interdisciplinary education

70% of the study course is social work education, 30% deals with music and movement pedagogics as well as the use of cultural tools in social work. For students this means that:

a. they have to intensely reflect the use of the creative media music and movement in social work practice;
b. they have to deal with theories and research in the field of music and movement pedagogics and in cultural/aesthetic education; and
c. they have to learn how to initiate educational processes using aesthetic means of expression with target groups.

In addition to the preparatory internship before starting the study course, students have to make a 22 week internship which is supposed to prepare them for their future job and the possibilities of employing music and movement in fields of practice.

Possibilities of artistic learning and development

Students generally have an intuitive knowledge that reflection about their own artistic and physical capabilities must be the starting point. The basic modules in this study course are the pedagogics of movement, dance choreography, voice development, musical improvisation, work in music bands and percussion. Reflecting on artistic expression and one's interaction with other individuals and groups is an ideal stimulus for developing one's own identity.

Moreover, students are required to critically question their own abilities and performance and compare their own perceptions with that of others so that they can employ the methods learnt later on in their practice fields without being fearful or judgemental and in order to be able to approach others and build relationships.

Further modules include artistic projects such as the use of social issues or autobiographical experiences for developing artistic projects. The results of these projects are presented in public performance evenings.

The size of working groups in this study course is small and groups are generally stable over some period of time so that an atmosphere of trust and openess can develop within which mutual criticism is possible. The aim is for students to have an intensive experience of group dynamics. Critical discussions and comments by others are translated into dance and/or music thereby sharpening a sense of artistic expression and enabling students to use artistic means in a purposeful and focussed way. Thus, students are required to undergo a variety of personal and artistic processes before they are considered capable of dealing with clients in cultural social work practice.

Transfer of theories and methods into practice

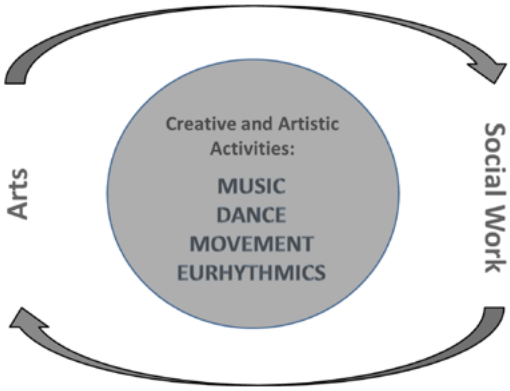
The cooperation with kindergardens, youth centers, homes for psychologically impaired or for disabled people, organisations for adult education or homes for senior citizens is important in order to be able to develop leaderhip qualities. Modules dealing with methodologies and didactics support these cooperations. Moreover, basic social work principles such as analysing the practical situation, focussing the objectives of practical work, choice of methods and tools are also central in the study course described.

Only if students know why they are doing what they are doing can they offer professional social work. Therefore, they need to constantly undergo critical self-reflection, develop an understanding of theoretical discourses, have knowledge of the history of music and movement pedagogics, including the pedagogical approaches of Orff and Jaques-Dalcroze, and of aesthetic education and cultural social work. Students work either on their own or in teams and have discussions in their courses and, on that basis, develop theory-based concepts for their professional work. Other modules are cultural management, public relations, law courses on specific legal issues and courses on how to set up a business.

Art as a medium?

Without doubt the arts have a value of their own. They have always been part of human existence. Nevertheless, the arts can also be employed for specific purposes in social work. The study course described here is inbetween an understanding of the arts as „l'art pour l'art" on the one hand and their employment for practical purposes on the other. The study course is not aimed at therapy but wants to make use of the many chances for human development and understanding that are opened up when humans get in touch with music or engage in artistic movement either actively or receptively.

Music and Movement in Social Work



Important basis: Carl Orff and Emile Jaques-Dalcroze

The composer Carl Orff (1895-1982) wanted to make the arts accessible for all people in an elementary manner. He developed a pedagogic of music and dance by encouraging people to improvise and to artistically express themselves with their own bodies. He thought that the use of simple instruments and of expressive language could turn people from being passive consumers into active producers of art.

Thirty years earlier Emile Jaques-Dalcroze (1865-1950) had already revolutionized music education. The core of his pedagogical approach (called „eurhythmics") was that musical paramters were to be translated into human movement. This „embodiment of music" was to help to understand music and to produce veritable artists. He developed exercises for reacting physically to music and for shaping bodily coordination and train auditory senses which are still fascinating nowadays. He investigated all aspects of music such as time, energy, space and form and made suggestions or let his students find out by improvisation how they could be translated into human movement. The body itself should become an instrument.

Analogies between the arts (Kühnel 2004, S. 164)

	Music	Dance	Language	Visual arts (painting)
Time	musical rhythm	rhythm of movement	rhythm of language	rhythm of a painting
Energy	dynamics	intensity of movement	volume	intensity of colour
Space	register/ pitch	levels of space	pitch when speaking	levels of image
Form	musical form	phrasing	textual structure	structure of painting

Merging the arts

Jaques-Dalcroze tried to merge various art forms (as nowadays music videos and video clips use modern technology in order to achieve the same result). Humans are fascinated by the synchronisation of sensual impressions. As illustrated above, there are elementary analogies between various art forms. Jaques-Dalcroze as well as Orff used them to intensify artistic expression and also to make pedagogical work more effective.

Over the years, these two approaches have been influenced by modern dance, interaction pedagogics and social pedagogics as well as relaxation techniques and music, art or dance therapy.

In recent times, this wide discipline has sprung up integrating music and movement as well as language and visual arts making all these fields the objective, the medium or the contents for social work practice. These considerations are a central basis of the described study course.

Clients and their ressources, their present situation, the topic they are interested in, and the processes that can be initiated in working with them are all central to artistic social work practice.

At the same time, these activities are interactive, aimed at addressing all the clients' senses, at clients' social integration and at giving them a pleasant experience. They should have positive emotions when engaging in music and movement which, in turn, will strengthen the effectiveness of the objectives we want to achieve.

A practical concept for teaching and learning: Experiencing – recognizing – describing

Integration of body – soul – mind: This is the basic idea in the pedagogics of music and movement and at the same time a paradigm in learning psychology. How can students be expected to encourage their clients to engage in movement, if they do not display dance or movement themselves? How can they stimulate interest in the arts if they have never explored what meaning the arts have for themselves? How can they lead a band or a percussion group if they have never played in one themselves?

From what has been said above, it follows that the students in this study course have to be open-minded and prepared to enter this teaching and learning concept based on partnership. Often students that have just started this study course get confused because what is required of them is unexpected, surprising or challenging because it goes beyond learning with books or a laptop. Finally, the students enjoying an open group atmosphere are generally highly motivated and willing to achieve.

Cultural participation

Cultural participation, inclusion, the prevention of violence and illness, the increase of educational chances, accessability – these are frequently empty words. In order to turn these concepts into social reality, experts are needed who know how to do that. Music and movement oriented social work aims at achieving all that by making arts available in different kinds to clients of social work.

Music and movement are omnipresent in our societies and are, therefore, media that can be accessed easily and can be used to empower people and activate their resources. The big advantage of the approach of this study course is that it does not focus on the deficits of clients but tries to stimulate and activate what they are capable of doing, what they feel and how, what is unique in each human being, can be used as a resource. Joint cultural activities put people into contact with each other beyond language barriers. This can create a basis of trust for further counselling.

Moreover, artistic projects are also an important basis for political education and intercultural exchange.

Job perspectives

Social workers with a „double qualification" have good prospects in the labour market. A survey of graduates of this study course undertaken in 2014 testifies to that. Students reported that the following activities were central in their practical work:

- Directing offers in music and movement/dance with various target groups (i.e. in youth groups, in cultural education or day centers or as supplements for therapies in special clinics and homes) artistically and pedagogically;
- Organising inclusive activities by making use of cultural pedagogics and the performing arts;
- Developing performances with target groups of social work;
- Political education by making use of cultural projects;
- Networking and cooperation with social work institutions and organisations making cultural or educational offers;
- Public relations (press work, political lobbying, representation in various associations) to support the right to cultural participation and education;
- Organising further education and special workshops; and
- Working artistically oneself.

Study courses on a Master level

After having acquired the Bachelor's, students have the possibility to advance to a Master study course at university faculties for music, at universities of applied science or other university faculties. They can register for other study courses in the realm of culture-aesthetics-media or study performance, eurhythmics, cultural diversity in musical education, cultural pedagogics or cultural management.

Research

The demand for analyses of the effectiveness of social work methods is rising, as is the demand for investigation of transfer effects, the demand for practical research and for alternative research designs. The first study Marquardt and Krieger undertook in 2007 investigated the potentials of aesthetics in social work and its use in teaching and social work practice. Colleagues of the working group „culture-aesthetics-media" at universities of applied sciences in Germany founded 2010 a network on research in cultural education with the aim of stimulating exchange about valid and new pedagogical research methods (including quantitative research, qualitative research in education, neuroscientific and artistic research).

Conclusion

Studying at a university should make it possible for students to strengthen and enhance their own personality. The arts offer broad, multi-dimensional and educational opportunities for developing personal, professional, methodological and social competencies. Therefore, they should have a place in any social work study course.

Personal growth and intense reflexion require time and the participation of others with whom to have debates and discussion.

Professional social workers generally are eager to acquire further artistic and aesthetic qualifications which more often than not they lack.

Master courses dealing with culture-aesthetics-media are springing up inceasingly and offer graduates of a Bachelor course the possiblity to acquire a further qualification and specialise in specific fields, as well as to engage in research.

„For me, studying was preparation for life" – is a comment of one of the students in the study course. She saw herself as having acquired professional competencies, the capability of being empathetic, a sense of responsibility, an eagerness to learn and enthusiasm for using arts in social work practice. In short, she gained more maturity while studying at the university. Isn't this what a university education should achieve?

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Further information:

https://www.oth-regensburg.de/en/faculties/social-and-health-care-sciences/courses/bachelor-music-and-movement-based-social-work.html

Information flyer in german of the BA degree programme: https://www.oth-regensburg.de/fileadmin/media/fakultaeten/s/studiengaenge/bachelor_mu/info/pdf/F8-B-Musik.pdf

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Music and Social Connection:
Lessons from the Past to Guide the Future Generation

"Music can change the world because it can change people." - Bono

Through the musical records of history, the wisdom of harmony challenges the discord of current times; it offers hope when the price of intersectionality comes at the expense of the most vulnerable populations and when both apathy and fear live side-by-side. How is it that when connection is one of the most important factors to well-being and longevity (Waldinger, 2015), that there are over five million youth and young adults disengaged and disconnected from school and employment (Lewis & Burd-Sharps, 2015) - two institutions that are integral to building social capital? What can history lend individuals today to facilitate greater connections between youth and communities?

Linked to valuable markers in time, music has brought groups of individuals together for centuries, carrying with it, timeless messages innate to humanity.

Through the Ages

Ancient scriptures have been conveyed through melodies before the medium of writing was in existence. Some origins of music, like those rooted in India, were created in sync with nature and human emotions to ignite visceral experiences of joy, sorrow, pain, and love. Villages have been known to come together to celebrate, mourn, heal and even call upon Mother Nature's compassion for their barren lands. Similarly, music and rhythm have been integral to Native American culture and have been symbolic for healing (Fly, 2010). There is a deep sense of spirituality imbedded within this joining of voices that brings to life the teachings and practices of their people and nations, even today.

A song can trigger emotions in a matter of seconds, and this speed and fluidity of purposeful sound has been the glimmer of light at the end of many dark tunnels throughout history. During the Holocaust, music was created to preserve glimpses of humanity. There is a display of musical pieces created in concentration camps at the Holocaust Museum in Los Angeles, where survivor stories reveal the search for collective joy during immense struggle. Just like this, music has brought to life new forms of connective arenas. In America, jazz arose from the influences of different cultures and also became representative of self-expression and identity amidst social oppression and racism (Tietze, 2006). The solidarity that came from such turbulent times not only echoes unity but promotes awareness and advocacy.

Music has nurtured conversations and allowed a space for vulnerable stories to be shared. Without a podium, professional musicians and everyday individuals alike have used music to speak to the world when people needed it most. During the Apartheid in South Africa, protest songs by activists were sung to give people hope when their leaders – freedom fighters like Nelson Mandela – were imprisoned. In the 1970's, Fela Kuti, the father of Afrobeat, used lyrics to expose and challenge Nigeria's corruption and oppressive ways (Veal, 2000). Hence, empowering messages have been shared with the masses when standing alone was not easy

Lessons for harmony and connection

These are just a few examples in time, and the social salience of music is already evident. Even without the existence of neuroscience or research, the past organically demonstrates what a newly emerging term called social practice is aiming to re-create today. What is displayed through the ages, are stories - stories of hope, struggle, bravery, joy, love, and unity - ignited by music. With music as a catalyst, powerful transformations can occur both individually and as a collective.

Young people everywhere are commonly tied to their iPods and are, themselves, creating their own stories and connection to music. In fact, youth have used music to change cognitions, enhance emotions and build greater connections with others (Papinczak, Dingle, Stoyanov, Hides, & Zelenko, 2015). What if more youth could be empowered to share music significant to their histories, cultures, family traditions, customs or social circles? What if members of community were more aware of each other's stories communicated through music? How can individuals learn from each other's playlists to connect more authentically? These questions can pave the way as the journey to integrate the fields of social work and art gains momentum.

My own story

As a musician and a social worker, I have seen the interconnectedness of these two fields. Growing up as a first generation Indian-American, I had my own assimilation process to grow through and music was my connection to both my eastern roots and my western upbringing. I also grew up listening to my father's stories about living through the Apartheid and the powerful influence of songs. Knowing what he knew, he gifted me with training in Hindustani Classical Music from which I gained valuable teachings of discipline, creativity, spirituality, self-awareness, and even loss. As I reflect, I see that music gifted me with a voice when I did not know how to speak and companionship during my darkest times. It is through music that I first understood connection, where the path of social work became clearer. I learned that even with no musical training, the natural elements of music - the rhythms, frequencies, melodies, note patterns, and vibrational movements, brought people together and helped them feel, love and care.

Music affects each of us differently and inherent within our musical motifs are the unique stories we all possess. These stories, like the stories of the past, carry with them rich experiences, beliefs, and emotions that draw us together in remarkable ways. As social workers, it is time to bring the musical lessons of yesterday to the forefront of conversations today. With societies surviving through collective trauma, collective experiences of music can be used to enhance civic engagement. Youth voices through their stories of song can be the exact social exchange diverse communities need today, to inspire a new wave of action. Through the records of time, music has weaved generations of deep experiences together, and can continue to promote awareness and connection in ways that have been modeled over and over again.

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Stories into social work: Celebrating a little understood art form.

As a student social worker, (way back in 1990) I thought it was cool that my tutor, Hugh England, had written a book entitled 'Social Work as Art'. I still covet a copy of it, but ironically, could never read it, finding it too wordy for my student brain (sorry Hugh!) But there was something irrefutable about the concept of social work being an art form: the process of connecting with someone, of crafting a relationship with them and intuitively, perhaps insightfully, creating change. I didn't know it then, but twenty years later, I would be a social work educator in my own right and would use art, in the form of posters, as a way of exemplifying the best in social work. Here, I introduce some of my posters and the stories behind them.

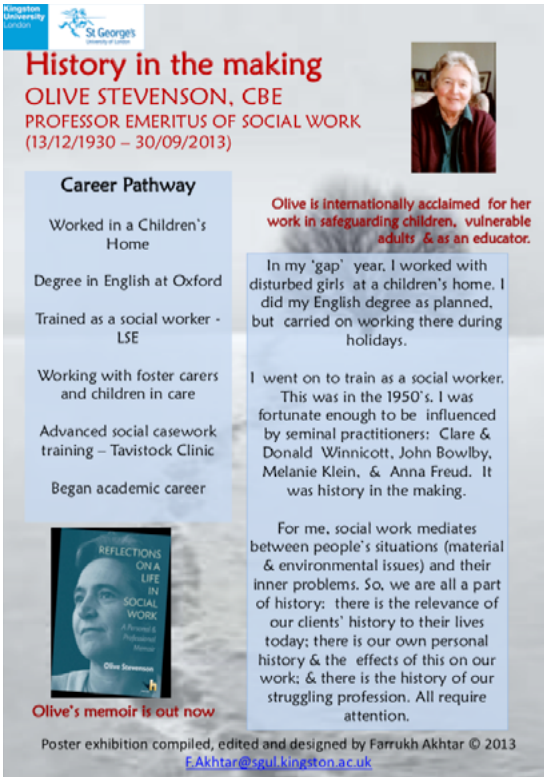
In 2013, having been qualified for over twenty years, I felt I had never experienced such a negative public perception of social work. Morale in the profession seemed at an all-time low. National media had used the death of a child to scape-goat a range of professionals, but particularly social work as a profession. So, when I was invited to participate in a local storytelling festival, I decided to use the opportunity to highlight how amazing social workers were.

I was lucky enough to have worked with a range of skilled veterans – practitioners who had not only survived, but thrived in the world where 40% of social workers left the profession within eight years of qualifying (Cooper, 2015). I captured their stories and represented them visually, in the form of a poster exhibition.

I called the exhibition 'Stories into social work'. Each poster showed a practitioner who had been in the profession for at least fifteen years. They shared their unique story into social work, but also some tips about thriving in the most often talked about, but little understood profession. The exhibition was shown in the Rose Theatre, in Kingston-upon-Thames, in 2013, and then the following year at Kingston University and St George's, University of London, Department of Social Work's annual conference, and also at the UK Joint Social Work Education and Research Conference. A colleague joked that it was the most travelled set of posters.

Since then I have created further exhibitions – for example, 'Unsung Heroes' – acknowledging colleagues who make a substantial, but often unrecognized contribution, without which, our working lives would be much poorer. My current exhibition is about 'simple pleasures' - small things, that often do not cost very much, but which, if mindfully used can 'pep' you up, counteracting stress, and enabling you to keep your resilience.

Art, especially in its visual form, transcends the boundaries of culture and expresses in a way that writing alone cannot. It's important for me to make the posters as life affirming as possible. It's my pleasure to show them to you in this edition. And if you're reading this, Hugh – thanks for introducing me to 'Social Work as Art'



Example poster from 'Stories in Social Work' Exhibition

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Social Work in Azerbaijan

Social work, as we know today is a young profession in Azerbaijan. But history of systemized charity which initiated social work everywhere also has old roots in Azerbaijan coming from pre-Soviet era. After the Communists regime was established in Azerbaijan all individual philanthropy efforts were eliminated. During the Soviet time duties of social workers were delivered by volunteers of Communist Party, Trade Unions and social services assistants who had secondary school education.

In early 2000th social work concept started re-emerging and the first generation of social workers were trained in the USA through Open Society Foundation Social Work Fellowship Program. Upon their return home, these alumni, the pioneers of social work played a crucial role in establishment of social work profession and education programs. In 2005, the first formal social work training program, master in social work, and in 2008 the first social work bachelor programs were established in the Baku State University. Later on other universities in the country started their social work programs and currently there are eight universities in Azerbaijan which have social work master and bachelor degree programs. Five of these universities are located in capital city, Baku and the rest in small cities of Azerbaijan.

In 2012, the social work profession in Azerbaijan for the first time was recognized by the Law on Social Services. The law has a requirement that in order to call oneself as a social a social worker, they need to have at least bachelor level education. Following after the law, the Ministry of Labor and Social Protection jointly with the World Bank developed the national standards and

Image top: From 5th Annual Conference of AZSWPUcourtesy of Azerbaijan Social Work Public Union Facebook page https://www.facebook.com/pg/AzerbaijanSocialWorkPublicUnion/photos/

criteria for social workers in 2013-2014. The purpose of this paper is to give brief background of history of philanthropy, recent history and current situation of social work in Azerbaijan.

History of social work in Azerbaijan

Azerbaijan is located in the South Caucasus, in the shore of the Caspian Sea and borders with Turkey, Russia, Iran, Georgia and Armenia. The country re-gained its independence in 1991 after collapse of the Soviet Union. Azerbaijan declared its first democracy back in 1918 and was democratically governed until 1920 when Communists took over. Azerbaijan is one of the oldest oil producing countries in the world, dating back to early 19th century. The country is a major energy player in Europe and developing its natural gas sector rapidly over the past decade.

The end of the 19th century and the beginning of the 20th century, indigenous charity efforts based on the national philosophy of philanthropy started to be systematized in Azerbaijan. Local political and economic elites and scholars including their wives established local philanthropic organizations such as such as Nashri Maarif (1906), Shafa Society (1912), Baku Muslim Women's Charity Foundation (1914), Saadat Society (1907), and Nijat Jemiyyeti (1906) not in only in the capital cities but also in other small cities of Azerbaijan. The main purpose of these organizations was to help vulnerable groups such as low-income families, widowed women, women headed households, children, migrants and their families and veterans or families of deceased soldiers of wars and conflicts, elderly, and people with disabilities

Another group of philanthropists belonged to the one of the leading sector of the economy, to oil sector. Oil millionaires or barons invested in activities through organized effort such as "Jemiyyeti-Xeyriyye" (The Charity Society) or through individual efforts (Huseynli, 2007). They opened schools for girls, and provided full scholarships for children from poor families to get equal education as other children. In 1900 oil baron Haji Zeynalabdin Taghiyev opened first school for girls which called "Girls Seminary" and financed education of all students at this school. This was the first school for girls in the Muslim World. All expenses of seminary were covered by Taghiyev. Students from poor families consisted of more than half the total students and they were exempted from the education fee. In addition, Taghiyev and other oil barons established shelters for homeless and poor people, child institutions to take care of orphans, abandoned children and children who worked and lived on the streets (Azerbaijan NGO Alliance for Children's Rights, 2005). As Suleymanov (1987) noted, the "Jemiyyeti-Xeyriyye" played an important role in coordinating services and helping in the distribution of financial resources for maintaining these shelters, child institutions and other charity activities (Huseynli, 2007). Workers in those shelters and child institutions were trained in the "Girls Seminary".

In 1920, Communism was established in Azerbaijan. During Soviet time all individual charities were abolished. Communists considered that the life in Soviet time was the best in the world and getting better all the time and therefore, severe social problems were denied and did not get enough attention. In addition, as social work profession was also seen as a capitalist idea it was oppressed and did not get enough attention. Functions of social workers were carried out by the workers of trade unions, party, teachers and workers of personnel departments. These people did not receive any specialized social work education. All social services and benefits were delivered to target groups by different professionals but social workers. People who worked for these services came from different background and education. The personnel who were working for these social services also did not have special job title. Only personal were called social assistant who delivered social service for old, disabled and lonely people. These social assistants did not have any higher education and they were graduates of secondary schools.

Since the nature of social services were about helping old, lonely and disabled people with household chores such as cleaning, shopping and bathing, it did not require higher education. They did not have any relevant training before entering the jobs. These personnel were considered "social workers" during and after Soviet times. Due to this history, there is still a misconception about social work. There is also a general understanding that everyone can do social work without getting right education since it is all about cleaning, washing and shopping food for vulnerable people.

In 1991 Communist system in Azerbaijan collapsed. With no prior history of social work nor even a philanthropic tradition under the Soviet domination for 70 years, the majority of the Azerbaijan population had no understanding of what social work was or how this newly introduced profession could contribute to the society. Yet, in just few years from 1991 to today, a profession itself has been established within various international organizations. Every international organization trained its local employees on different aspect of social work to work with target vulnerable groups. However, performing partial roles of social workers, these people do not have professional background in social work which does not allow them to solve the problems from the root.

In order to have professional and scientific approach to social problems Open Society Foundation (OSF) started to establish social work education in several post-soviet countries including Azerbaijan. Efforts made to establish social work education began in 2000 when OSF announced social work fellowship for eight post-soviet countries.

Social work education in Azerbaijan

Taking into account the absence of social work in the former Soviet countries, Open Society Foundation began implementing social work education program to train specialists in this field in 2000. The program finished in 2012. Throughout 12 years, more than 30 Azerbaijan citizens studied in social work within this program. In 2002, alumni who studied in the US began

to conduct various lectures students in psychology, sociology and social sciences at Baku State University and Western University. At the same time, they have convened conferences, training and seminars for the recognition of social work in the society. However, alumni established the first ever Master of Social Work Program at Baku State University funded by Open Society Foundation, with administrative assistance of Baku State University and Baku Information and Education Center in 2005. Two or three social workers were trained in master program every year.

In 2008 the first ever bachelor degree was established at the Baku State University with. Currently, social workers are trained on both undergraduate and master degrees in 7 state universities, Baku State University, Azerbaijan State Art and Culture University, Azerbaijan Tourism and Management University, Ganja State University, Nakhichevan State University, and 2 private universities such Azerbaijan Labor and Social Attitudes Academy, Azerbaijan University and 3 colleges, Baku Humanitarian Collage, Shusha Humanitarian Collage and Baku State Socio-Economic Collage. Currently there are almost 1000 social workers graduated from local universities in the country. In 2010, the Baku Pedagogical Personnel Qualification and Retraining Institute launched a nine-month specialization course for staff of public child institutions on family and children social work to work with children and families. About 80 social workers were trained in this program. But the program was closed due to lack of demand.

Professional association of social workers in Azerbaijan

Azerbaijan Social Work Public Union (AZSWU) is an association of professional social workers of Azerbaijan. It initiated in 2006 by alumna who studied social work in the US and it was officially registered in 2009 at the Ministry of Justice as a non-profit agency. Currently Azerbaijan Social Work Public Union (AZSWU) is a membership based organization and individuals having social work degrees can be members. AZSWU has a mission to promote the social work profession and education in Azerbaijan, with a special focus on promoting welfare of vulnerable groups in the society. In 2012, it became a member of the International Federation of Social Workers (IFSW). Through this membership AZSWU ensures that the quality of social work is in line with international standards and professionalism. It also makes sure that high standards are maintained throughout social work education. AZSWU strives to increase the number of professional social workers in the country and strongly supports the establishment of social work as an academic career. Additionally, the organization has a crucial role in social development of the country through lobbying for strategies and policies for contemporary social issues to enhance welfare of population.

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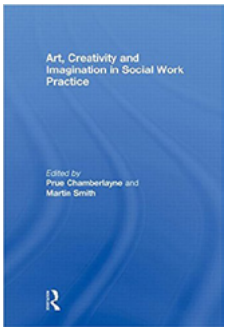
https://artistsincommunity.me

Books



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P. Chamberlayne & M. Smith (2010) (Eds)
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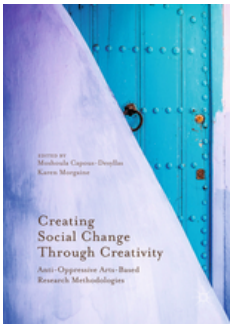

Creating Social Change Through Creativity: Anti-oppressive Arts-based Research Methodologies,

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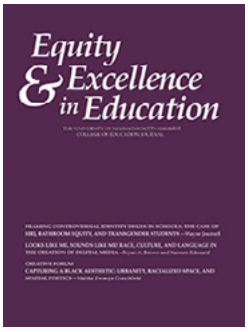

The Emancipatory Potential of Arts-Based Research for Social Justice

Nana Osei-Kofi Pages 135-149 | Published online: 05 Feb 2013
Equity & Excellence in Education
Volume 46, 2013 - **Issue 1: Global and Local Perspectives on Social Justice in Education: History, Policy, and Praxis**

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